THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Patti's Welcome Worn Out—An Artiste of the Old Regime in Conduct and Music—The Pathos of Her Last Moments in New York—Personal Charm Not a Perennial Flower—The Voice the Most Perishable Thing of Beauty—The Enthusiasm of Our Weak-Eyed Grandfathers and the Private Views of the Contemporaneous Young Ruffian.

There were some signs that Patti "wore her welcome out," as we say.

Adulation is not meant for steady use. We can put up with it during a warm spell, but with the first cold breath we go back to our woolens and tweeds.

The tone of the New York papers—which papers, it must be conceded, always reflect, if they do not create, public opinion—indicated that it was quite possible to have Patti for a petite souper, but for breakfast, dinner and tea she was liable to tediousness. The first farewell was a hurrah, the second farewell was dull, and the third was actually fault-finding.

Like a true princess of the spoiled order, the Patti treated every falling-off in unreasonable adulation as a personal affront. No princess of the blood ever claimed with such imperious dictum the right to do as she pleased and to charge what she pleased for doing it. Whether she ever felt in her soul that, so far as prima donnas are concerned, after the deluge—or, more correctly speaking, the drouth—I cannot say. But she never once in her whole career showed the slightest inclination to bend to the wishes of her flatterers, the public, or to conform to public taste in music. She belongs to the old regime in conduct and music. She may have been a sans culotte by birth—and there are plenty of people living yet who have seen her running barefoot in New York when a child—but she was a Bourbon in art.

There was something pathetic in her "last moments" in New York; that is to say, when compared with the "first moments." The name of Patti is and has been to the public for years a talismanic name. To see and hear Patti, and to be able to say to one's fellow-clerks and fellow-boarders and fellow-loungers, "I heard the divine Patti last night," was a startling triumph of vanity and a vindication of personal resources.

Not to have heard Patti was an admission of impecuniosity or an acknowledgment of old-fogyism. She came here, if you will remember, with a halo of renown, so to speak. She had walked over the thrones of Europe with a daintier majesty than the occupants of the thrones could show. Their divine right was geographically limited. Hers was universal. They could command within terrri torial restrictions. She both commanded and cajoled wherever there were human eyes and ears.

A great deal of this was due as much to her appearance and manner as to her voice. The famous *feuilletons* of Paris and the heavy reviews of London were alike invariably adroit mixtures of chivalric admiration of her person and rhapsodical tributes to her singing. Boil them all down now to a critical opinion, evaporate the enthusiasm that was born of personal charm, and see what a miserable residuum of judgment—how much was said of the artist!

Nobody perhaps ever lived, certainly nobody ever sang, who preserved so long and so freshly the inestimable gift of youthfulness in tone and temperament. She was Rosina up to the time when other women of her age are dreading the East wind and are thinking of French caps for breakfast, and begin to show the gold when they laugh.

The wonderful *timbre* of her voice outlived a double score of prima donnas who were no older, but who gave up singing and went to teaching long ago. And the elasticity of her little body kept her frisking and mincing on our stage long after our native Clara Louise, dowager like and worn, had climbed upon the shelf of silence and neglect.

Nilsson set all the Western world wild. She began to wane, and after she had set—lo! there was Patti in the same sky, dancing and singing with the same lustre.

Patti, if the truth must be told, grew to believe that her talents were immortal and her youth perennial.

Fatal illusion! There is no fountain of youth, even for prima donnas. Art may be and is immortal and genius may and does leave behind it imperishable memories. But what shall we say of personal charm?

Alas! it is not a perennial flower. At the best it is an annual, and the next season will show improved colors and finer varieties.

Of all the perishable things of beauty given us to enjoy here, the human voice is the most uncertain, the most perishable. Patti is a phenomenon mainly because she has preserved the quality of her voice so long.

But there was sure to come a time when her illusion would be shattered—not suddenly it is true, but ruthlessly by inches.

And that time appears to have come during her last farewell in New York.

It was all very well for our grandfathers to sit in the Academy with weak eyes, that were very apt to be dimmed by retrospective tears, and tell us that she was still the adorable, the incomparable and freshest. But some of us whose eyes were stronger and who carried achromatic glasses, thought she was hideously made up at times; that her lashes were heavy with grease paint and her lips coarse to a degree with vermillion; that she was whitened and plastered and rouged and blackened in a manner most scandalous to perennial youth.

It was all very well for these old gentlemen to clap their hands and grow enthusiastic and tell us how she had to be lifted on a table to sing in '46, and how she captivated the Slapjack of Ozwind in '49 and carried off the Bengalese jewel in '50, and had the Prince of Hohenlofen at her feet in '51, and made another French revolution in Paris in '52 and could have married the Prince of Wales in '53—and all that sort of thing.

Sufficient unto the generation are the divinities thereof. The young fellows allowed all the traditions, but they noticed that the divine Patti nursed her upper notes and was chary of her cadenzas. Some of them had heard Sembrich gurgle that absurdest of all things, Proch's Variations, and warble that most delicious of all operatic bits, the Shadow song from Dinorah, and while it wasn't proper form to say that Patti couldn't do them justice, there was a heretical feeling in their reckless young souls that Sembrich's was the freshest, the most dazzling—in short, the youngest and divinest.

These contemporaneous young ruffians had nothing on their side but the truth. If you tried to reason with them and tell them that it was an outrageous thing to discover that a lady and an artist was growing old, they looked at you blankly and said: "Discover it? Bless my soul, it isn't hidden." And as for Patti's divinity and celestial youth, they are like Rossini's arias and Scott's novels, and sarsaparilla and mythology and Italian opera. They belong to the past, and we're living in the George Eliot, apollinaris, scientific German present. Go to, thou baldhead! Even divinities of the stage have their day. It's blasphemous to say they are for all time. If you had any of the cool, dispassionate reason of the era, instead of that superstitious reverence of the past, you'd see that Patti sings only one thing with her heart, and that's 'The Last Rose of Summer.' She puts into it some of the same pathos that ought to be in 'Nearer My God to Thee' and 'One Wide River to Cross.' It's been a long Summer for her. But, Jehoshophat, man! the Fall must set in sometime, and the most celestial of them will get white hairs on their temples and begin to grow shaky in the upper register. You old cocks have been worshipping this lady for forty straight years with a good deal more ardor than sense. It's all right. Put on your spectacles and get reminiscent and courtly, but don't ask us to come up in the parlor and fall in love with farthingales and ruffs and maccassar, when there is peach-bloom and spring chicken in the waiting-room."

That's the way the young ruffian of this generation talked in private. In public he paid the same respect to Patti that he did to religion and his mother-in-law, until one day Jack Blihsby at the Calumet precipitated open revolt by a sentence. Some one asked him to go to the Metropolitan to hear Patti. He laid down the evening paper that he had been reading and facing the group said—yes, he positively said it, there are seven witnesses—

"Damn Patti!"

A kind of stony horror fell on the group. It was some moments before any of them could speak. Legsly went and picked up the paper. It was the *Evening Post*. Corksby muttered something about "sacrilege." Cravatsby tried to hum a strain of "Home, Sweet Home" in tuneful reproach and failed. Blotherton, who had just come in on the Tantivy coach, and had made himself hoarse shouting "Yoicks!" all the way down the Fifth avenue, was told what was the matter, and he took Blihsby's part.

He said it had cost him twenty dollars for seats to hear the divine cantatrice, and she had "stalled him" because there were not people enough in the house.

I believe there were several daily newspaper reporters hanging round the Calumet Club to find out which way public opinion was going, for the very next day the press began to talk about Patti being overrated.

This was a nice go, after forty years of newspaper overrating, wasn't it now? But it was no use. Everybody took a whack at her, and even Boucicault came out with his comedy pen and made the whole town laugh by saying that she couldn't get an engagement in any second-rate dramatic company in America.

Fancy the divine Patti looking on like Marie Antoinette at this revolution! Fancy the feelings of Diana of Ephesus when the Christians pelted her with mud!

I'll wager you, my dear, two boxes of Maillard's chocolate that the first thing Patti did when she read the papers was to put on her dove-colored slippers and crawl like Camille to the mirror and take a good look at herself.

I wager you a whole plate of Pursell's doughnuts, and you shall eat them at one sitting, my dear, that this is what she said to Nicolini:

"*Le seigneur Nick*, am I wrinkled, am I fallen away in the cheeks, am I black under the eyes?"

"*Mais non, bibiche. Eh bien, après!*"

"What of it? Do you think I have come to my dotage. Am I a day older than I was thirty years ago?"

"*Ah c'est horrible. Ce n'est pas vrais.* What has has put such infamous thoughts into your charming little head, my adorable bon-bon?"

"Read the disreputable papers," says the diva, pointing with one finger to the *Evening Post*, while with the other she twitched a hair from her lip. "I shall sing once more and charge the barbarians five dollars a head; then you shall take me to our dear Wales, Nick. I am tired of America, where they call me well preserved!"

So Patti went away piqued. It was not too soon.

Another farewell jaunt and I am afraid the Philistines of the New World would have been actually rude.

But, if personal charm is not indestructible, let us not forget that its illusion lasts and grows.

There is compensation in everything. Let me ask you to transport yourself in imagination to the year 1987. Let me ask you, furthermore, to make an examination of the musical traditions of that date.

Do you not know that Patti will be referred to as one of the transcendent marvels of musical history? All that was written about her under the influence of her personal charm will become with age records of fact.

Don't you know that the perspective of history is full of mirages? The farther we get from the object in the present, the smaller it grows. The farther we get from it in the past, the larger it gets.

Patti is a curiously shrewd and independent little Bohemian. She never quite got over the bias of her early life, which was not one of a princess. She has the acquired manners of the grand dame, but she retains the unconventional freedom of her youth and snaps her fingers at Society and Art with equal disdain.

In New York she was both an empress and a recluse. She lived like Cleopatra on the one hand and existed like a nun on the other. Her world was made up of the two hemispheres of her toilet-room and the public stage. She brought her voice to America for the highest bidder, but she did not care for America. She made more money by an artless girlishness than any woman who ever sang, thus combining in an unexampled manner the absence of art with the presence of frugality. She detested Wagner, not because he was of the German school or because she did not admire his music, but because he equally detested the kind of art of which she was the most brilliant example, and because in opera she would not tolerate even a master on the throne with her.

She was a limited artist, but an universal charmer. She had the gifts of a soubrette, but the fame of a siren.

Petite in figure, she was heroic in audacity and regarded neither schools nor changing public taste nor the limitations of talent or repertoire. Her Rosina may have changed her dress, but she never changed her heart or her character in Marguerite or Leonora.

American by education and almost by birth, she was Spanish in blood French in temperament, Italian in method, Saxon in incorrigibility Russian in imperiousness and Welsh in retirement.

So that in the decadence of the Southern music, we may all say, "Great is Italian opera and Patti is its profit."

NYM CRINKLE.

W. H. Day, of the Lyceum Theatre, spent the past week in Washington, taking photographic views of certain noted localities for scenic work in the play that opens the Fall season there. The models are now being prepared, and the work will be done this Summer. The play is wholly American in its subject and characters.

LILLIAN RUSSELL.

The Musical Mirror.

STAR THEATRE—THE PYRAMID.

Mortals.

Albert Lorey.....Harry Hilliard
William Dodge.....Paul Arthur
Abdul.....T. Witt

Mummies.

Rameses XXVII.....Frank David
Rhea.....Addie Cora Reed
Tai.....Helen Standish
Natess.....Rosa Cook
Sabako.....Ellis Ryse

In this last quarter of the Nineteenth century, the world is getting rather too old to warrant us in expecting anything like absolutely new operette music. It is natural, therefore, that in Messrs. Puerner and Fiorio's new comic opera, produced on Monday at the Star, the score should continually smack of Audran and Sullivan and a half-dozen others, in a very reminiscential sort of way. The illusion is further heightened by showing the chorus at the opening of Act II. lying around in assorted attitudes, and crooning a pretty girlish chant in right Gilbert-Sullivan fashion. But as the music of these favorite composers is very bright and melodious, so also is the imitation. There is a really charming ballad, in the second act, for the tenor, a pretty duo for tenor and soprano, a charming quartette in old English glee form, and a sextette, very ambitiously scored, though rather more ambitious than inspired. It is on the whole well sung, though the soprano, Miss Reed, lacks ease of execution to make the most of her pleasing voice, besides sharping occasionally, and Ellis Ryse sings a half-tone or so from the key with heroic persistence. Harry Hilliard, however, has a pure, sweet, high tenor, and sings with force and feeling.

The book relates the adventures of two American tourists who wander into the Pyramid of Rameses XXVII. just in time to meet the entire population—King, daughter, priest and all, on one of their ten-centennial returns from mummy-dom to co-temporary existence. The instantaneous slaughter of the intruders is prevented only by the as instantaneous sentimentality of three maidens—two young and one elderly—and by the unfortunate sternutation of the King, who has caught cold through a crack in his coffin and who sneezes away his wrath at each critical moment. The story is clearly based on a recent popular novel, *plus* the time-honored legend, so well used by Gerstaecker in his charming story, "Germelshausen," of the sunken village which centennially comes to the surface. In the carrying out the plot—or no plot—Mr. Puerner has not been happy. The action is aimless, diffuse and tedious, the fun apt to be forced, and the last scene, in especial, borders on the vulgar. In the name of good taste and our respect for our mothers, is there never to be an end of making elderly women absurd on the stage, and must all operette companies be compelled, *in seculo seculorum*, to drag round with them an adipose contralto to smirk, mausder and grimace for the amusement of the groundlings and to the distress of all tasteful people?

The acting was mediocre. Ellis Ryse, as Sabako, labors hard to be droll, but with slight success, and the King, barring his funny topical song, "Once in a Thousand Years," is a perceptible bore. His chronic sneezing, though well enough once in a way, is so persistent that it suggests a change of title. Instead of The Pyramid, the piece might fitly be called The Catarrh-acts of the Nile.

With liberal cutting, however, especially the almost total suppression of Sabako with his ineffectual cart-whip, the piece promises to take with the public. The scenery is extremely handsome, and so are the girls and their dresses. The latter young ladies, in especial, are so jaunty, gay and altogether up to the Nineteenth century level, that the spectator is plagued with a mischievous desire to question whether their *mummies* know they're out.

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Mr. Duff's sweet singers are, perhaps unconsciously to themselves, doing something like missionary work at the Standard. They are steadily raising the level of comic opera in New York. Time was when the operette stage was a sort of artistic Botany Bay, a refuge for performers of every grade who had failed in everything else. As good old country folk are wont to maintain that a college student who has done nothing in college invariably studies for the ministry, so the actor was presumed to have musical ability when he had none other. If he was a bit funny so much the better, and the earlier stages of the Vienna school in New York were marked by a great deal of comic dash and whole-souled life and fun, with a minimum of good voice and real musical skill. Drollery has threatened to become the dominant element; comic characters have been written up, enlarged or interpolated to stop the gaps of harmony. The tasteful amateur has been forced to listen to the really charming numbers of Suppe or Milloecker with grotesque sauce, and, like the boarding-school pupil, take his slender modicum of melodic meat with (Jack) pudding *ad libitum*.

But Mr. Duff has changed all that. He has got together a troupe of competent singers, of whom some seven or eight are really artists and who can give good concerted music in a style, it is safe to say, hitherto unknown on our operette stage. The acting is in general good, if not excellent, and the whole style and spirit of the performance shows a refinement, taste and quiet humor which lifts it out of buffoonery well nigh into the realm of opera comique.

The work so well begun, some weeks ago, with The Trip to Africa, is continued with Gasparone. It is one of Millioecker's most charming works, not so definitely melodic, perhaps, in certain spots, as its predecessor, but delightfully bright and tuneful with a certain sustained excellence and with long *scene*, not only well scored, but alive with real dramatic force.

From all the good work done by the troupe it is difficult to single out the special numbers, but notice may be drawn to Lillian Russell's brilliant waltz in the third act, a beautiful duo with Houdin, and the jealousy scene between Benozzo and his wife Sora. Francis Gaillard was really admirable for his make-up and acting in this, as throughout the piece.

Lillian Russell, as the persecuted widow, is at her best. She sings with little or none of her occasionally defective intonation, but with all her silvery freshness and sweetness of voice. It goes without saying that in her gorgeous white costume of the second act, she is radiantly handsome. Houdin is positively beginning to act. He is far more at his ease in the tights and pot-hat of the Count than in the turban and robes of the Desert Prince, and makes a graceful and effective lover, with some little touch of humor where it is needed. Ryley and his amiable spouse are bright and droll as usual, and Zelda Seguin gave excellent comic force to her humorous refrain, "Men are no longer what they were."

In short, the whole performance is delightful to the musical ear. If Lillian Russell could put a little more snap and humor into her acting, and Ryley had a little more voice, it would almost defy criticism. The achievements of one age, says Schiller, are the standards of the next, and it will be difficult henceforth to get discreet auditors to go back, with anything like indulgence, to the musical scramble and hodge-podge of lang syne.

At the Theatres.

Mr. Wallack began a two weeks' engagement at Daly's Theatre on Monday evening in the presence of a fashionable if not a numerous assemblage. Feuillet's Romance of a Poor Young Man was given for the first time in several years by this organization, enabling the public to view Mr. Bellew and Miss Robe in characters in which some former leading men and women had achieved distinction.

Neither the play nor the choice of a stage reflected lustre upon the judgment of the management. Feuillet's piece may be made interesting by a finished performance, although its hero is a priggish milksop, its heroine a disagreeable changeling, its whole atmosphere artificial. It was not smoothly acted, and in Daly's confined precincts the players cut an exaggerated figure. Used as they are to play up to the pitch required by spacious Wallack's, they appeared to be noisy when they were not constrained. Clearly Mr. Wallack's people were not at home.

Mr. Bellew was not congenial with the role of Manuel. His style betrayed and emphasized the inherent weakness of it. Memories of Wallack, Montague, and even Tearle, thronged upon the spectator, and Mr. Bellew's work appeared very mean and trivial in comparison. There was a total lack of virility and manliness in the personation. Manuel's almost effeminate repression of pride and his misdirected view of what constitutes manly honor were brought out so prominently as to make the part more than ordinarily nauseating. It was the thinnest conceivable specimen of human emasculation.

Miss Robe was careful and intelligent in her presentation of Marguerite Laroque, but there was an absence of finesse that put the performance outside the pale of really artistic endeavor. It was a theatrically effective display, and that is all that is to be said in its behalf.

Mr. Gilbert as the Doctor was admirable, save when he shared the general tendency to stumble over his lines. Mr. Hamilton was sufficiently coddish in his speech and manner to make Mr. De Bevances a foil to Manuel.

Mr. Henley's Laroque was a dramatic picture of a mind enfeebled by age and haunted by remorse. But his voice and his facial make-up were not in keeping with the supposed age of the ex-privateer. Helen Russell did not make much of the vindictive and scheming governess. Carrie Elberts in the little "bit" of a Breton peasant child was excellent. The play was capitally mounted in respect to scenery.

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The Black Thorn, at the Third Avenue, is not all Irish, the only Irishman in it being played by Sullivan, who does sufficiently well to keep his audience laughing, with an occasional commonplace heroic speech, which goes whether well done or not. His company is not as good as it might be, but is good enough for the piece. Sullivan is an old friend in a new line to the gallery, who have known him for years as the "greenhorn" on the variety stage, and who acts just the same on the legitimate, bringing his horseplay with him from the Bowery to Third avenue. There was a good house, and the scenery was all that could be wished for. Next week a company of dogs, supported by Gray and Stephens, in Without a Home.

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Lilian Olcott presented Theodora at the People's Theatre before a large audience on Monday night. Miss Olcott in the title role repeated her successes at Niblo's Garden and the Star Theatre, which were reviewed at length in these columns. The star received enthusiastic curtain calls after the third and fourth acts. Horace Vinton made a distinct success of Andreas, but the frog remains in his throat, and he cannot use his voice at will. Hudson Liston gave an able interpretation of the character of the Emperor Justinian, who is chiefly remembered in history by the great work of the compilation of Roman civil law called the Justinian code, which was done during his reign. Mrs. Frederick Hooker as Tamyris, the sorceress, was very effective. The remainder of the numerous supporting company were efficient in their respective parts. The piece was splendidly staged, giving glimpses of the sumptuous Byzantine art which was one of the marvels of the ancient world. Next week, Nat Goodwin, in Little Jack Sheppard, supported by the Bijou Opera company.

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Michael Strogoff was presented at the Windsor on Monday evening before a very large audience. Edmund Collier appeared in the title role, and was given a fine reception. J. Hay Cossar, was an excellent Ivan Ogareff. Marie Charles played Marfa Strogoff very well. The war correspondents were enacted by Thomas A. Wise and Charles Warren, who contributed abundant fun. Florine Arnold's Nadia was a fine performance. Mlle. Elois, in her ballet divertisement, was excellent, and Young Hercules in his act drew tremendous applause. A number of other specialty artists added spice to the dish. Next week, Her Atonement.

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Monroe and Rice, in their musical comedy, My Aunt Bridget, opened to an excellent house at Tony Pastor's Theatre on Monday night. Screams of laughter punctuated the performance. Aunt Bridget, as interpreted by George W. Monroe, is more comic in its exaggeration than ever. John C. Rice gives the same chipper performance of P. Alton McVeigh. As Tompkins Blazer, a coal dealer, Frank Girard gave lusty support. Other contributors to the fun-making were Ed. Cameron, W. H. Leary, Louise Leslie, Josie Devoy, Mrs. E. M. Post and Polly Carey. Next week, Hicks and Sawyer's troupe of colored minstrels.

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There will be only two more weeks in which to visit The Old Homestead at the Fourteenth Street Theatre. The final performances are being well attended.—As Mr. Mansfield's season at the Madison Square begins on the 30th inst., Our Society will run a fortnight longer. The bright play is charmingly acted.—The Highest Bidder has bought the favor of the public, and the Lyceum is nightly filled to the doors.—The Bijou continues to present Adonis to its patrons.—Miss Pixley, in The Deacon's Daughter, gives unstinted pleasure to her auditors at the Union Square.—The Black Hussar gallantly pursues his triumphant way at Wallack's. He and Erminie have recently had the more or less distinguished honor of appearing before the Queen of the Sandwich Islands.—Mr. Barrett is to take off Rienzi on Saturday night. Next week he will present a different selection from his repertoire each night at Niblo's.—Joseph Murphy gave The Kerry Gow on Monday at the Grand Opera House before a fair audience. This (Thursday) evening Mr. Rowe's Irish drama, The Donagh, will be brought forward by Mr. Murphy. Next week The Black Crook will be the attraction at this theatre.

Miss Mitchell in Town.

Harry E. Sanford, Maggie Mitchell's handsome young manager, arrived in town early in the week, the company having closed at Amsterdam, N. Y., on Saturday night. In speaking of Miss Mitchell's season he said:

"It hasn't been the biggest, but it has been very satisfactory. We did the best business of the thirty-three weeks in the Northwest, where the houses were at all times overflowing. During the last weeks the Inter-State law ate into the profits—the oft-repeated story. Next season opens in St. Paul on Sept. 26. In March Miss Mitchell opens at the Fourteenth Street Theatre for three weeks, presenting only Maggie the Midget. Manager Rosenquest has promised to give the play a very elaborate setting. For the first time in eight years Miss Mitchell will appear the coming season in Philadelphia, Manager Fleishman having secured her for the Walnut Street Theatre.

"Recently Howard P. Taylor submitted the synopsis of a new play to Miss Mitchell. She was pleased with it, and at once commissioned him to write it. I remain as Miss Mitchell's manager, my lines having fallen in very pleasant places. The lady is doing all the theatres preparatory to going to Elberon for the Summer."

The Dominie's Daughter to Tour.

The latest Wallack production, The Dominie's Daughter, has been secured for the road by Byron Douglas. Mr. Douglas outlines his plans to a MIRROR reporter as follows:

"A strong company will be organized, the names to be submitted to Mr. Wallack. He takes sufficient interest in the matter to rehearse the company. The Dominie's Daughter is the only play now before the public dealing with the period of the Revolution. The principal effects of the Wallack production will be carried on tour. The author, D. D. Lloyd, is making material changes in the play, and the comedy will be much strengthened. It is full of patriotic sentiment, and for this reason I believe it will be well received outside of New York and in cities that are not so cosmopolitan. We open on Aug. 29 and play the first eight weeks in and around New York. Then will follow a tour of New England. With the exception of Boston all the large cities will be played. R. M. Field holds the right for that city, and will present the play at the Museum. If the tour proves a success it is not unlikely that a Summer engagement will be played in San Francisco next year. An especial feature will be made of the printing."

Gossip of the Town.

Agnes Ivins has been engaged by Harry Mann for the Parlor Match company.

Carroll Fleming has been re-engaged by James O'Neill for next season. He will be seen as Albert de Morcerf in Monte Cristo.

Marie Mulock, who has done some very good work with Louise Pomeroy during the past season, will shortly retire from the company.

It is now almost positive that, owing to the great success of The Highest Bidder at the Lyceum Theatre, the play will run through the entire season.

The Bijou Opera company (Adelaide Randall) is playing in Butte City, Mont., for a fortnight. This company has been badly harassed by the Inter-State law.

Henry F. Greene has been engaged by Comstock and MacGeachy as general representative of the Ocean circuit, which includes Long Branch, Asbury Park and Red Bank.

Nat Goodwin has purchased the last play in which the late John T. Raymond appeared, The Gold Mine, by George H. Jessop and Brandon Matthews. He will make it, with Turned Up, serve as his repertoire for the road.

W. S. Daboll, of the Casino company, is the patentee and inventor of an automatic street-railway switch. He has already had it in operation at Providence, and he is now attempting its introduction in this city and Boston.

Louise Litta has just returned from Marion, O., and will Summer at Asbury Park. She will then open a season in Chicago. In the meantime she is looking out for some new plays. P. A. Paulscraft is re-engaged as her business manager.

G. Herbert Leonard, of Rose Coghlan's support, will be at liberty after June 4. He has played with many leading stars and companies, and is an actor of versatility. As soon as he has settled for next season, Mr. Leonard will take a trip to England.

J. P. Johnson will continue to manage Oliver Byron next season. The following have been re-engaged in support: Dickie Delaro, Max Miller, Fred. Warren, Harry Hudson, Charles Young and Lee Hart. P. W. Schuyler goes in advance.

W. S. Daboll is at present resting after having twenty-three months of steady work. On Saturday last he signed with the Casino for next season, and will go on the road with Francis Wilson for sixteen weeks, playing his original part in Erminie.

Nadage Doree, recently with Helen Dauvray, has been engaged for leading juveniles with Mme. Janauschek. She will play Julia Mannering, and appear in the entire repertoire. Miss Doree has been a member of the Claire Scott and Lillian Lewis companies.

W. S. Cleveland wires THE MIRROR from Oshkosh: "Was discharged by McNish, Johnson and Slavin yesterday, because I would not tolerate their interference with my duties as manager. Attached them for back salary, and got it. They still owe me over $3 000."

J. L. Saphore and W. T. Melville have leased the Opera House at Frankford, Pa., a thriving manufacturing suburb of Philadelphia. They will open about Sept 1, and propose to play leading combinations, and also stars supported by their own stock company.

Quite a varied entertainment is given at the Olde London Streete. Herzat, who is a rare magician and ventriloquist, appears every afternoon and evening. In addition, there is plenty of vocal and instrumental music. The Streete has become a feature of the city.

The roof garden at the Casino, all newly arranged with plants and lit up by vari-colored lights, will be opened for the first time this (Thursday) night, and a special programme will be rendered by Rudolph Aronson's orchestra at the promenade concert after the opera.

The following people have been engaged for Lights o' London next season: Mason Mitchell, Fanny Rouse, Edna Carey, Stella May, Maud Harris, Mrs. W. H. Lewis, Walter C. Kelly, Sam Hemple, R. J. Moye, Joseph W. Mitchell and W. H. Lewis. Five of these are re-engaged.

Owing to the success of Robert Fraser's new comedy, C. O. D., he has received a number of inquiries from managers regarding his pantomime in dialogue, Nonsense, which he has written in conjunction with Fred Meeder, and which William Yardley has assisted in preparing for the stage.

Helmer and Leitz, the enterprising perfumers of this city, have recently invented a new golden dye for the hair which produces wonderful results. The grey by its use can assort youthful tresses, while the brunette can change her condition to permanent blonde at will. The preparation is said to be entirely harmless.

Roland Reed writes: "I have now been on the Coast six weeks, and my business has been fine. Humbug made a genuine hit in 'Frisco, and is fast all over. Southern California is a perfect flower garden, but a reed has flourished in it. I return to New York the latter end of June. This will be my longest season—over forty five weeks."

Fanny Davenport closed her season in Williamsburg on Saturday night. Next season she will play Fedora only. Melbourne McDowell has been engaged for the role of Loris Ipanoff. Her season will be confined to twenty weeks, and will be devoted to week stands only. It will be opened late in October, most probably in New York.

"Bewitched is the name I have given to my latest play," said Edward E. Rose to a MIRROR representative. "It is an eccentric comedy of modern English life, on the lines of The Private Secretary and Confusion, but not in the least resembling them. The idea that has proved so popular in latter-day novels, especially those of Anstey—that of introducing an ancient talisman, amulet or charm into the life of to-day, with startlingly humorous results—is the pivot upon which the comedy turns. It is now to the stage, though familiar in books, and I don't see why it shouldn't be as funny in action as when read. Bewitched is a play for a star, though it can be played by any good stock company. I am endeavoring to have it produced in New York, but nothing definite has been settled as yet. Besides this play I am planning a farce-comedy that will fit a lady star. It is always well to have one in stock, as the demand for such is constant. I am also doing considerable newspaper work."

CASINO, Broadway and 39th Street.
Mr. Rudolph Aronson . . . Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 75c. and $1 extra. Boxes, $6, $10, $15.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest . . Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
Seats secured three weeks in advance.
A MAGNIFICENT PRODUCTION
"Its success was immediate and unqualified."—Sun, Jan. 11.
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—Times, Jan 11.
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—Journal, Jan. 11.

UNION SQUARE THEATRE,
Under the management of J. M. HILL.
ANNIE PIXLEY,
Great success in
A. C. Gunter's new play,
THE DEACON'S DAUGHTER.
New Songs, Sparkling Medleys, Handsome Costumes and New Scenery.
Matinee Saturday.

BIJOU OPERA HOUSE, Broadway near 30th St.
Welcome back to New York of America's favorite comedian,
MR. HENRY E. DIXEY,
Supported by Rice and Dixey's big Burlesque Company in
ADONIS,
with all its attractions and a budget of novelties.
Every evening at 8, and Saturday matinee at 2.

DOCKSTADER'S, Broadway, bet. 29th and 30th Sts.
"HAVE I YOUR EAR?"
Robert Griffin Morris'
Successful musical absurdity, the
KINDERGARDEN.
Now in the third year of merriment under management of George O Starr.
FUNNIEST SHOW ON EARTH.
Laughter commences on Tuesday, May 3, and continues every evening and
Wednesday and Saturday matinee.

STAR THEATRE,
Broadway and 13th street.
THE PYRAMID. THE PYRAMID. THE PYRAMID. THE PYRAMID.
An Original American Comic Opera by Charles Puerner.
Will be produced May 16, with an excellent cast, including Harry Hilliard, Frank David, Ellis Ryse, Paul Arthur, Addie Cora Reed, Rose Cook, Helene Standish. Grand Chorus and increased Orchestra under the direction of the composer.
New scenery by W. Voegtlin, Mauder and Schaeffer.

OLD LONDON, Near Astor place,
Open from 11 to 11.
AN ACCURATE REPRODUCTION
in size and all details of the most celebrated edifices in ancient London,
VOCAL AND INSTRUMENTAL CONCERT
Every afternoon and evening.
HERZAT,
the distinguished Escamoteur and Ventriloquist, in his
MARVELLOUS ENTERTAINMENT,
twice daily, at 3:30 and 8:30.
Admission, 50c.; Children, 25c. On Sundays and Mondays, 25c.

MADISON SQUARE THEATRE,
Mr. A. M. Palmer . . . Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
The charming comedy,
OUR SOCIETY.
OUR SOCIETY.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Regular Operatic Season by the
McCAULL OPERA COMIQUE COMPANY.
JOHN A. McCAULL . . . Proprietor and Manager
THE BLACK HUSSAR.
(Der Feldprediger)
Orchestra, $1.50; balcony, $1; family circle, 50c. and 25c.
Admission, 50c. Saturday matinee at 2.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman . . . Manager
INCESSANT SHOUTS OF LAUGHTER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
"THE CROWNING SUCCESS OF THE LYCEUM."

WINDSOR THEATRE,
Bowery near Canal Street.
Frank B. Murtha . . . Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing May 16,
The eminent actor,
EDMUND COLLIER,
in
MICHAEL STROGOFF.

GRAND OPERA HOUSE,
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
JOSEPH MURPHY.
Monday and Tuesday nights and Wednesday matinee,
THE KERRY GOW.
Wednesday night and balance of week, THE DONAGH.
Next week—Kirally Brothers' NEW BLACK CROOK.

H. R. JACOBS' THIRD AVENUE THEATRE.
Regular Matinees Monday, Wednesday, Friday and Saturday.
Just what the People Wanted! A First-class Theatre at Popular Prices.
This week, Mr. JOSEPH J. SULLIVAN
in
THE BLACK THORN.
May 23—GRAY AND STEPHENS.

OPERA HOUSE FOR SALE.
The "Messenger Opera House," in Goldsboro, N. C., the leading show town in North Carolina, on the great thoroughfare South. Seating capacity 1200. Well nicely arranged and well patronized. The building is in very centre of business part of city; has five stores under it; has rental value of over $1,000 a year, and this can be greatly increased by an active and wide awake manager. Will sell, or sacrifice for part cash, one-half cash. Property sure to increase in value. Reason for selling, contemplate moving my newspaper, The Messenger, to which business, otherwise properly, would not be in market.
Address, E. DUFFY, Goldsboro, N. C.
Attractions coming the Fair week, Nov. 2, 3 and 4: Opera Company preferred.

The Giddy Gusher.

If ever there was a cause that deserved the contributions of the public for its support—if ever there was an institution worthy the assistance of the charitable—if ever there was an enterprise meriting encouragement, it's that blessed baby who was thrown out and carted away and dumped fifteen feet into a scow as refuse last Saturday night. Poor little man, suffocated in the stifling rain of ashes, his ears and eyes and nose packed with cinders, his tender limbs and soft head buried in coals and garbage—he cries to-day to demand the reward of the tough, the rightful belongings of the undaunted.

All over the world fond mothers are filtering the very air of heaven, lest it blow too rough on their precious babies; devoted fathers are wearying invention for devices to protect and shield the household pets, and they pale and fade and slip through the detaining clasp of their tender hands, while this young patriot, four weeks old, is flung like a dead cat into an ash-barrel and dumped with a ton of old tomato cans, cinders and swill from off a dock on to a scow, to come up smiling and take a drop of whiskey like a real man.

* * *

In the name of all that's miraculous don't let that india-rubber baby be lost sight of. Let's raise an Ash-Cart Baby Fund. My money's up, and what's more I'm going to take the kid and call myself a half orphan asylum and bring it up. That child has a destiny; that's no ash-barrel baby if it did begin life in one. That child will be no trouble to bring through. Just bank him up with cinders when you go out, as a thrifty woman does her kitchen fire; he'll wash out well and happy after any reasonable absence. Hang him up, drop him anywhere—one won't want a wet-nurse or a perambulator for him.

* * *

But, joking aside, I will take that little fellow and do the best I know how by him if the authorities hand him over. My dear friend, Tom Brennan, will be the first to recommend me to his colleagues. Let's start an Ash-Cart Baby Educational Fund at once.

* * *

I desire to thank the New York *World* for a well-delivered slap at Matron Webb. There are very many public officials who enjoy a factitious reputation for benevolence and philanthropy. That old lady has a knowing way of giving sticks of taffy to reporters, and getting paragraphs relating her tenderness of heart and fidelity to duty, in this respect reminding me of that old hen who sent me out begging things for some injured people, and, when I carted in some very choice sherry, broke out in horror at the thought of giving that lovely wine to those ignorant creatures! and begged me to join her in buying a poor kind for fifty cents a bottle, and dividing Mr. Caswell's handsome donation between us. Mrs. Webb began to be heard of as soon as she got into office. She went the right way about it. She chinned the reporters. She did so much chinning the other day that that poor, distressed baby laid seven hours in her charge unwashed, stifling in unremoved ashes, till a *World* man (God bless him!) brought its condition to her preoccupied attention. She received the poor waif with tears, so the prints said. It's a pity she didn't bathe it with tears. But she cried all round the unfortunate toad, and left it in its muck as she would be left at her age if she lived on the banks of the Ganges.

* * *

Dear old Mother Foster, matron of the Tombs, was there years and years, doing her duty unobtrusively. I was a staunch ally of Joe Dowling when that good-hearted man was Justice of the Tombs, and one way and another I heard a hundred good deeds that old lady did in shady places. Had that baby been brought to her, the reporters might go hang; she'd be scrubbing that poor thing clean and cleaning out the little holes that light and sound and air might get into him and encourage him to hang on to a world that had shaken him so early and severely.

There hasn't been a case of woe put into Ma Webb's hands but we haven't heard more about Webb than woe. That sort of thing is done by attending to reporters and not to patients; One of the most helpful Christian women that ever lived is the wife of the Warden of the Workhouse over on Blackwell's Island. She is an untiring minister of grace and good. No wretched woman comes under her regard that she does not seek to benefit her. We never hear of her in the papers, and, I'm ashamed to say, I can't correctly write the name (it's Mrs. Van Something, I believe). If she was a chinner instead of a worker, it would come as pat to us as Lydia Pinkham or Mrs. Webb.

* * *

The *World* did a splendid stroke of business when it sent that observant reporter to interview my ash-cart citizen, and don't let's stray away from him—it would be a great shame to let him drift away into oblivion. Simple curiosity led me to keep him in sight, and the heart-breaking biography of that miserable little month of life sets me longing to help that most unfortunate of babies. I used to know a Doctor Ashbelle Kittrige—I'd name the kid after him, or, rather, I'd call him what I used, as a child, to call the doctor—Ashba'l Cartrage.

* * *

Whenever a chromo of some low-necked, short-skirted female appears on a soap-box or a tobacco sign, the usual verdict is that it's some actress. But I have of late seen some photos that might have been taken in the Garden of Eden, if Adam had any knowledge of art and a camera. About a year ago I saw an Album of Hands—all sorts and conditions of hands photographed in all sorts of ways, with the autograph of the lady whose hand was taken sprawled underneath. Not an uninteresting collection, as there's much character in a hand, as my friend Mr. Allen has demonstrated.

* * *

Then I met an Album of Backs—the backs of perhaps twenty ladies, their back hair and their bare backs, for they all wore low evening dress. This book was devoted to backs that had been bearing the burden of life but fifteen or sixteen Summers, and as study of shoulder-blades I should say it was invaluable; but as a pleasant recreation to turn over it was open to argument.

* * *

Here last week I struck the latest fad of gay New York—the Peek-a-Boo Collection. In this case it was a huge crimson plush volume, secured, like a barn-door, with a big padlock, the key worn on the watch-chain of its owner, a very pretty girl not yet eighteen, the graduate of a convent and a young lady conspicuous in society for her style and propriety.

All Miss ——— intimate friends were included in the pictures found in that book. They were all fashionable, elegant young ladies, and for low-necked audacity they laid out the nymphs of the cigar boxes cold. One pretty little thing with a "head running over with curls," sat in a low chair in one sole, solitary garment, buttoning a boot. The other foot was bare. The limb that was clothed was held in a position that would do credit to a contortionist. No woman could, would or should be able to button a shoe at such an altitude. She might be scratching her ear with her hind foot, as a hen does, but the presence of a button-hook in her hand led me to suppose she was buttoning a boot; and we'll let it go at that. The next picture represented a tall brunette girl, in an elaborate night-gown, combing her hair, and splendid hair it was. Three girls in succession laid off on a sofa in a tea-gown of so confiding a character that it concealed very little. The yielding material was loosely tied with some compliant strings. It fell open here, and it burst open there, and the whole dress was a case of misplaced confidence. The big sleeves fell back from the upraised arms and betrayed them to the shoulder. The foot that stopped on the sofa was deserted by the dress a little above the ankle, and the foot that rested on the floor had no existing acquaintance with the tea-gown until seven pink stripes on a silk stocking introduced them.

The three young ladies were in the same tea-gown and on the same sofa; so I suppose they took turns at the proprieties.

* * *

There were a couple, in a diaphonous undress, facing a large mirror, so that the picture gave us a back view, and a front view in the glass. There was one effort at depravity that the owner of the book had undertaken to make particularly safe by pinning the next leaf to it. Two ladies, in dishabille, had their slippered feet cocked up on a chair, and one puffed at a cigarette, while the other held one in her fingers. This was an orgie sure, for two champagne glasses stood conveniently near; and as if to show what a prolonged and important lark this was, no less than three Pommery Sec bottles decorated the table.

* * *

I pulled out several of the pictures and found the trade-mark of a lady photographer on their back-sides, which was reassuring; but what ugly results might follow the taking of these riskey pictures!

This revelation of the Peek-a-Boo Album started me off to interview the lady artist, who is a pleasant as well as clever woman.

"Why," said she, "it's a perfect craze among society girls. They come here every time they get any pretty night-dress. Now, that girl thinks she looks well in her corsets."

Madame showed me just such a picture as we see on all the railway stations—only all the railway corset pictures have been punctured by canes or impaled on umbrella ferrules. The men seem to be enraged by that pictorial advertisement, and wage a war of extermination on the cut that offends them.

Madame said that even a handsome pair of boots had been the cause of a dozen Peek-a-Boo pictures. Then she grew retrospective and told me of several dramatic incidents that had taken place in her gallery. One day a messenger called with a note from one of her customers desiring her to send a copy of her two last pictures. Madame packed them up and was just signing the ticket when she saw the printed heading "Lambs Club." It pulled the wool off her eyes. She grabbed the boy, got the photos, and questioned him till he broke away and fled like the hunted little beast that he was.

* * *

One day a gentleman in a towering rage snorted out as he threw a decollete picture on her show case:

"Give me the date that you took that d—n picture on."

Madame knew the lady was lately married, and rightly concluded this was the husband. So she examined the picture and said:

"Oh, quite some time ago—over two years, I should say."

"That's the very latest thing in stockings," returned he. "How do you account for that?"

Madame said he seemed to be ahead of her on the stocking question.

"What's that mark there on the arm; is that an imperfection of the picture?"

"Certainly not; my photos are never sent out with any unrectified imperfections—that's a vaccination mark."

"That settles it!" shrieked the man. "She's only been vaccinated three months. I thought that was no two year-old pair of stockings. To think a decent married woman should have such a picture taken! And as for you, I'll put Comstock onto you, or my name ain't Smith."

His name was Smith, and for a season Madame lived in a state of suspense.

* * *

But, as I said, as long as Ball's Corsets and Pears' Soap fling women in petticoats at us, doing away with dress waists entirely, giving us advertisements in underclothes, Comstock can't touch you and your Peek a-Boo photos.

* * *

The sorrows of this world seem unevenly divided, and the gentlest hearts are those who are fated to endure the most. Word reaches me this morning that the once famous Cordelia Howard is again in deepest grief. She was a peculiarly affectionate child; she grew to be one of the most charming domestic women that ever blessed the world with her graceful presence. She lost an idolized brother three years ago; she lost her father last Winter, and on Saturday Edmond Macdonald, her loved and loving husband, was taken from her.

It's a sad little home to-day in Cambridge, where the aged mother of the Fox family, a widow for nearly forty years, seeks to console her daughter, the widowed "Topsy," and her grandchild, the widowed "Eva." Heaven comfort them all in their sorrow. No heart goes out with truer sympathy to them than that of the

GIDDY GUSHER.

American Managers.

ROSA M. LELAND.

It may be thought unnecessary for THE MIRROR to wax either biographic or descriptive with reference to the clever and dashing manager whose portrait appears above. Mrs. Leland's career is as well known to professionals as that of any theatre director outside of New York; but as this journal numbers among its readers thousands that are not enrolled among the forces of the stage, a brief sketch will not be deemed superfluous by the laity.

In Albany Mrs. Leland's business interests are centred, and it was in Albany that her dramatic life began. She made her first appearance in 1871, with the stock company managed by Lucien Barnes, having been engaged as walking lady. She was then Rosa St. Clair. Her talent was so marked that the following season Augustin Daly secured her to fill the leading roles in his New York company. Miss St. Clair remained under his management for three years. When she left him it was to serve as principal support for Adelaide Neilson. Her progress had been rapid—she was then only twenty-one. Miss St. Clair and Miss Neilson were bosom friends, and they appeared together in the Metropolis and the chief cities of the country.

In 1875 Miss St. Clair married Charles Leland, the popular hotel keeper, and retired from the stage. But so active and enterprising a woman could not long be content to live in idleness, and so in 1880 she assumed the management of the Leland Opera House, in Albany, and she has remained uninterruptedly in control of it ever since. Under her control the establishment has grown popular and thriven, the citizens of the State capital appreciating Mrs. Leland's untiring efforts to provide amusement of the best class.

She is manager not only in name, but in fact. She employs no business manager, and conducts the enterprise without help of any sort. All engagements for the Leland Opera House are effected by her, and travelling managers can bear witness to the truth of the assertion, that there are few more capable of shrewd contract-making than this bright and business-like woman. When Mrs. Leland took the theatre it was in a state of dilapidation and decay. She instituted extensive improvements, particularly in the region behind the scenes. Everything possible has been done for the comfort of the actors. Having had experience of the demoralizing effect upon artists of the bad dressing-room accomodations commonly encountered out-of town, she has given especial attention to this department of the Opera House, and professionals agree that they are exceptionally well provided for in Albany. Except to appear on her own stage, Mrs. Leland never faces the public nowadays.

A few months ago she saw an opportunity to engage in another branch of theatrical business, and accordingly established an agency in this city. Here she books companies, attends to the commercial interests of authors, and generally combines the features of an amusement exchange. Dion Boucicault's plays are under her control. Her offices in the Star Theatre building are beginning to wear a busy aspect with the approach of Summer.

Mrs. Leland is generous to a degree. Her valuable aid is frequently given to the cause of charity and her good offices are ever at the disposal of a worthy object. When the Actors' Fund—toward which, from the start, she has shown an active solicitude—was moving the legislative machinery with a view to securing the repeal of the old law that gave the theatrical license moneys collected in this city to the Juvenile Delinquent Society and the passage of a bill placing their disposition with the local Board of Estimate and Apportionment, Mrs. Leland rendered valuable services by exerting her influence with Senators, Assemblymen and the Governor in its favor. Her efforts doubtless assisted the matter to a successful issue.

Mrs. Leland is tall and commanding. Her handsome face, although amiable in expression, is not deficient in character. She has an abundance of pluck and determination. She has conspicuously demonstrated the possibility of woman's successfully coping with man in the difficult field of theatrical management, and for this she richly deserves the distinction she has honorably achieved.

Gossip of the Town.

Four theatres in San Francisco yawn for tenants.

The crusade against the theatre hat is heard of no more.

E. M. Gotthold will be an Uncle Tom manager next season.

The Streets of New York closes season in Newark next week.

Sol Smith Russell will recreate in Minneapolis for a few weeks.

Rose Coghlan is playing a fairly good engagement up in Harlem this week.

Rose Coghlan closed the season at Miner's Newark Theatre on Saturday last.

Fannie Batchelder has been engaged for A Hole in the Ground for next season.

Wilton Lackaye, late of Fanny Davenport's support, is at liberty for next season.

Manager Charles O. White, of Detroit, had a big benefit in that city last Monday night.

T. W. Keene opened to a fine audience at the Pittsburg Opera House on Monday night.

Mrs. S. J. Forhan, wife of the comedian, has presented her husband with a baby daughter.

Sam Alexander departed for Europe on Saturday. He returns to manage Kate Forsyth.

Mercedes Malarini, late leading lady in Robert Downing's company, is at liberty for next season.

On May 23 Lilian Olcott begins a short Summer season in Theodora at the Fifth Avenue Theatre.

Next week Lawrence Barrett will appear at Niblo's in Richelieu, Hamlet, Yorick's Love and David Garrick.

Effie Ellsler will open her season and that of Wall's Opera House, New Haven, simultaneously on Sept. 22.

Bernhardt opened in Fedora at the Baldwin Theatre, San Francisco, on Monday night to an overflowing house.

Louise Pomeroy is presenting Adirondacks in St. Louis, where she is in the second week of a fortnights' engagement.

—Edgar Smith, author of Editha's Burglar, has had a play accepted by Patti Rosa. It will see the light in September.

William J. Davis, manager of the New Haymarket Theatre, Chicago, left New York this (Thursday) morning for that city.

The Game of Cards, a new comedy presented by Rosina Vokes and her aids in Philadelphia this week, did not score a success.

Flit Raymond will create the role of Giovanni Ferri in C. F. Montaine's play, In a Moment of Anger, to be produced shortly.

Manager W. W. Fowler is very well satisfied with the season of Skipped by the Light of the Moon. It has not cleared a great profit, but is far from being on the wrong side.

Over a quarter of a century has elapsed since the first production, and yet Uncle Tom's Cabin has cleared many thousands of dollars for various managers this season.

Buffalo Bill's cowboys are making no end of "mashes" in London. Gawain, THE MIRROR's London correspondent, refers to the notes passing between as "Buffalo-Billet Doux."

Daniel Frohman contemplates putting another new comedy, with E. H. Sothern in the leading role and W. J. Lemoyne in the cast, on the boards of the Lyceum for his next Spring season.

Some time ago Frank Lawton left Sol Smith Russell to join Dockstader's Minstrels; but he repented the change, and vows he will never black up again. He is in mourning in a double sense.

Captain Cupid, a new comic opera, was produced in Cleveland on Monday night. It was a product of local literary and musical talent. Being confided to amateurs, its success is somewhat uncertain.

Arthur Rehan's company appears in The Passing Regiment at the National Theatre, Washington, next week, during the National Drill. The company will be strengthened by members from the original cast

Henry Hamilton, author of Moths, and a member of Wallack's company, will sail for England on June 8. Hereafter he will confine himself to literary work. Henry E. Abbey will hear one of his plays read in London.

The Governor of the State and the Mayor of the city attended the opening of Harris' Summer season of opera at the Academy of Music, Baltimore, on Monday night. A McCaull Opera company presented Indiana.

F. Chippendale, son of his father, the senior so well known to dramatic fame, is at liberty for old men and character roles. Mr. Chippendale played the veteran of the French war with Herne's Minute Men early in the season.

The members of J. M. Ward's Red Fox company received $5 70 apiece for a week's work in Baltimore. They then tried the play for a couple of weeks on the road on the commonwealth plan, and at the close were worse off than ever.

Esther Lyons, the actress, is annoyed by the confusion of her identity with that of Esther Lyons the variety performer. She has been with Mrs. Bowers this season, and she does not wish to be confounded with the person that disports in the French Spy.

"Smiley" Walker, business manager for Fanny Davenport's company, and Frank Willard, the stage manager, were tendered a benefit at Bridgeport on Monday night, which netted them $480, The School for Scandal being presented by Miss Davenport and the company to a crowded house. In place of J. H. Barnes, who was obliged to go to Chicago, Edward H. Price, for the first time in several years, assumed the role of Charles Surface. As a result of the benefit Mr. Walker goes to Europe next week.

The move of Charles MacGeachy and Alexander Comstock in securing the control of theatres at Asbury Park, Long Branch and Red Bank, N. J., was something of a surprise to their friends. The system will be known as the Ocean circuit. Sunday night lectures, concerts, etc., will be an innovation, and another will be to take current New York successes down to eleven o'clock matinees and return them in time for the evening performances. It is said that the management have already secured Held by the Enemy, The Highest Bidder and The Little Tycoon for these matinees.

"I have not settled yet as to what I shall do next season," said Annie Robe to a MIRROR reporter who called on her recently. "As you doubtless know, I play in The Scapegoat, shortly to be produced at the Fourteenth Street Theatre; but of course I don't know how long it will run. Then I go over to England and take a long rest." "Do you expect to come back to America?" "That I don't know. I can't tell whether I'll stay over in England once I get there or not. I've had several offers, but of course I won't decide until I see how things are over there."

J. B. Polk has arranged with Mrs. Rachel McAuley for the exclusive rights to The Jerseyman, a comedy which held a prominent place in her husband's repertoire. Mr. Polk will present it next season in conjunction with Mixed Pickles. Although he has made money during two seasons with the latter play, he believed it policy to secure a good piece of property when the opportunity presented itself. Mr. Polk has placed his business in the hands of Frank L. Bixby, who is busy with arrangements for next season. Like Mixed Pickles, The Jerseyman will be presented with a good cast, and Mr. Polk thinks the prospects for a prosperous season are very encouraging.

Lester Wallack was just stepping into the box-office of his theatre the other morning, when he was met by a MIRROR reporter. The veteran actor and manager looked in the best of health, and spoke pleasantly of his trip to Florida. When questioned regarding his plans for the future, he said: "I really don't know what I shall do next season—whether I shall play or not. I shall take a good long rest now, anyhow. It was with that idea that Mr. Abbey became interested in the theatre. I shall, of course, have an interest in the house, but I shall not be connected with the management. As for my health, I was never better nor stronger in my life, except that I am a little lame just at present."

Nelson Wheatcroft's play, Gwynne's Oath, will see the light at the Walnut Street Theatre, Philadelphia, next Monday night. Manager Fleishman will give the play a lavish mounting. Adeline Stanhope plays the heroine. She has been interviewing specialists upon somnambulism, in order to make the sleep-walk in the third act as realistic as possible. The company are enthusiastic in their work. Several New York managers will be present at the opening. Mr. Wheatcroft writes to correct an error: "I am not going to star. I merely pose as the author of an original play and stage manager of my production. I play the heavy part and supply the opposing element in the plot. The heroine will, I think, develop into a strong star part." The cast of Gwynne's Oath will include Adeline Stanhope, R. F. McClannin, Archie Lindsay, Howard Coveney, George R. Edeson, Ernest Tarlton, Bella Ross, Emma Skerritt, Effie Shannon and the author.

Grace Hawthorne has made another business move in London. She has sold the lease of the Olympic Theatre to Agnes Hewitt (Mrs. Lytton Sothern) in order to devote all her time to preparations for the production of Theodora at the Princess' Theatre. W. W. Kelly, Miss Hawthorne's manager, writes: "Miss Hawthorne can very well afford to retire from the Olympic on her laurels as the only manager who in many years has made a dollar out of the house. She has lifted this property from comparative obscurity into financial success, and the large bonus given her by Miss Hewitt only confirms the favorable reports you so often hear of her shrewdness in business matters." Miss Hewitt opens the Olympic on June 4 with The Golden Band, a four-act melodrama by Henry Herman and the Rev. Freeman Wills. She will play the leading part. This will carry out Miss Hawthorne's original intention. Henry Herman will manage the Olympic for Miss Hewitt.

PROVINCIAL.

BOSTON.

Dr. Jekyll and Mr. Hyde is a great go at the Boston Museum. But it is far from being a great play. The reasons why it is a go? Well, the book primarily, and Richard Mansfield secondarily. T. Russell Sullivan made as good a play, possibly, as can be made within the limitations of the story, or, rather, without breaking out from the limitations more than he has. But the story is essentially one for reading, not for acting. The play, taken from Mr. Mansfield, would be worthless, and no one knows this better than Mr. Sullivan, who expected a failure on the opening night, and I fancy feels particularly grateful toward the actor for pulling him through. I do not quite like Mr. Mansfield's personation of Dr. Jekyll. I do not like his careless apparel mainly. In making such quick changes from one to the other, possibly it is necessary. But I should prefer to do without the changes. The facial expression of the Doctor is wonderfully apt and truthful, however. It is the facial, after all, in both characters, in which Mr. Mansfield's greatest success is made. His Dr. Jekyll is good in this direction, and his Mr. Hyde is absolutely great. There is no need to deal with this point with an if or a but. It is as great as his Baron Chevrial, if not indeed greater. I am inclined to think it greater, for the reason, principally, that it is produced without any make-up aids. Just a towseled arrangement of the hair, and a contortion of the features, and the change is there. As a play, one can scarcely feel an interest in the piece after once seeing; but there is a fascination in seeing Mr. Mansfield once more. Emma Sheridan, as Rebecca Moor, who let Mr. Hyde his lodgings in Soho, is a veritable picture from the category of characters that may be called Dickensy. The regular Museum co. appeared in the other characters, and did their parts well; but there was little demand upon them, or little chance for them, either, for that matter.

On the Rio Grande was the Boston Theatre attraction of the week. It is an old-fashioned, lurid, dime-novel melodrama, incongruous in many things, but effective with an audience that feels rather than thinks or reflects. Its sentiments are good, and meet with the noisy approval of the audience as they are fired out now and then in a desultory fashion. The virtuous people are rewarded, even the semi-virtuous, who do a little wrong and are sorry for it, are ditto; and the villains are punished. Mark Price, the author, did his acting in a closer way, as did Edward Lamb, M. J. Jordan and Percy Meldon. I like the play better than the rehash of London crime that we get in English melodrama, and hope it may crowd some of that trash out before it in turn is obliged to give way to something better.

Jim the Penman continues its successful career at the Park Theatre. The house is crowded nightly.

Ruddigore is in its last week at the Globe.

At the Hollis Street Theatre, Evangeline returns to its old favor if not flavor. The houses are large.

John W. Ransome and his co. gave Catnip T at the Bijou last week. The old cats as well as the kittens seem to take to it.

Captain Forrest and her female minstrel troupe made the week lively at the Windsor.

Pat Rooney and his co. gave Pat's Wardrobe at the Howard Athenæum. It was full of Irish fun and frolic, and was successful.

Resumé: What a peculiarly buoyant disease consumption is! The letter from Frank Farrell, from which I quoted last week, must have been written only a day or two before his death, and yet how full of hope! The quotation, appearing in the same paper which announced his death, seemed almost sacrilegious. But so we go. And what follows? I give it up.—Major J. B. Pond was at the Parker House several days last week.—N. C. Goodwin will bring Jack Sheppard to the Park Theatre May 30.—The fiftieth consecutive performance of Evangeline will occur June 14 at the Hollis Street Theatre, when a handsomely bound volume of the vocal and piano score of the travesty will be presented to every visitor.—A banjo tournament is arranging for Boston, when a prize contest of the proficient banjoists will take place. Medals and prizes varying in value from twenty-five to a hundred dollars will be awarded. I shall take to the woods.—Thomas L. Walsh, the courteous doorkeeper at the Windsor Theatre, will have a benefit Sunday evening.—Henry Chanfrau is following in his father's footsteps in more ways than one. The senior actor opened the Boston Theatre regularly every Fall for thirteen years (what's in a number?), and now the young man is doing it. He opened the regular season last Fall and will do the same the coming Fall.—Good-bye to Boston and the stage. Sol Smith Russell left with his family for Minneapolis the last of the week. There are other fun-makers—coarse, vulgar and boisterous—whom we could better spare from the stage.—George Schiller will occupy a cottage with his family at Squantum during the Summer.—J. B. Schoeffel and Agnes Booth are at the Vendome during the run of Jim the Penman at the Park Theatre.—The Mikado will be revived at the Globe Theatre next week.—Iolanthe has been in rehearsal, and may be given later.—Little Em'ly will follow Forty-Nine at the Bijou Theatre.—Charles Burnham will probably manage Lizzie May Ulmer on a Southern and Western tour the coming season. He has become very popular at the Bijou.—The royal align—in other words the Queen of the Sandwich Islands and suite—visited the Globe Theatre Monday night, and divided their attentions between the Boston Theatre and Hollis Street on Tuesday night. Great commotion in Joy street.—The Broccolini Opera co. will begin an engagement in light opera at Oakland Garden June 27.—Jacobs and Proctor, who tried to secure the Bijou Theatre from Keith and Batcheller some time ago, have at last got a foothold here, having obtained a long lease of the premises occupied by the Columbian Rink, just above the Windsor Theatre, and will begin alterations at once. The proposed house will seat about 1,500.

PHILADELPHIA.

Nothing has occurred this week requiring extended comment. The central point of interest was the Chestnut Street Opera House, where Daly's co. presented The Taming of the Shrew. The house has rarely, if ever, witnessed more successful business. Night after night every seat was filled and hundreds patiently stood wherever space could be found. The production was in every sense praiseworthy, and was fully appreciated. It was an excellent test of the ability of Mr. Daly's co., being so widely different from the style of drama in which the co. has been so often seen. It would be difficult to bestow individual praise; nor is it necessary to do so in an organization in which every member is so carefully trained, and in which the ensemble is the thing most considered. Still, but for the opportunity of displaying careful stage work, I do not care for Shakespearean resurrections, and no amount of enthusiasm or veneration can make this play otherwise than strained, bombastic and unnatural, and one in which the modus is unequal to the result. We can respect and admire a man in a general way without sanctioning all of his acts, and a son may honor a father's counsels but laugh at his nightmares. Let us worship and revere only the great deeds of great men, and thus study our classics as we are obliged to study our bibles. Rosina Vokes follows for a fortnight.

As I predicted, business was excellent at the Chestnut Street Theatre during the entire week. Little Jack Sheppard caught on here, and has been abundantly enjoyed and praised. This week, Dockstader's Minstrels. The Golden Giant 23.

Haverly's Minstrels did only a fair business at the Walnut Street Theatre. The show was rocky and should have been strengthened for this engagement. It had very few good features, and they had an ancient and musty odor. The great Billy Emerson, the stellar attraction, left the co. upon the second night. I will refrain from giving any reasons for the sudden stoppage, because the gentleman himself may desire to rise and explain. Of course, the show for the rest of the week was like a sandwich from which the meat had been surreptitiously abstracted. The piece, however, remained the same. This week Patti Rosa; Gwynne's Oath 23.

Tony Hart appeared at the Arch Street Theatre in his Irish drama, Donnybrook. Mr. Hart sang and danced capitally, and did all in his power, together with several members of his co., to make the piece go; but it is useless for him to waste his time upon it. We all desire his success, but he will have to be measured again, as this is only another misfit. This week The Private Secretary; Dreams 23.

Edwin Thorne again unfurled The Black Flag at the National Theatre and did fairly well. His co. was good and the performance enjoyable as of yore. This week Walter S. Sanford in Under the Lash; Unknown 23.

On Monday, 9, society crowded the Academy to hear the mortal remains of the once divine Patti sing in the title role of Lucia di Lammermoor. It is fortunate that the star and not the production was the attraction, otherwise the audience might have arisen in righteous wrath and uttered bad words. The support was bad, the chorus weak, the mise-en-scene shabby and the orchestra small and inefficient. Add to all these defects the fact that after the mad scene, Mme. Patti, in response to repeated calls, came upon the stage and sang "Home, Sweet Home," and you can readily imagine that we are not very proud of our one night of Italian opera. In justice I must give praise to the Edgardo of Signor Guille and the Ashton of Signor Del Puente.

At the Central Theatre the Criterion Specialty comb. presented a rather light programme, which, however, possessed some very good features. The honors were certainly carried away by Charles V. Seamon, whose sketch was original and funny. Business was light. This week Ida Siddons' Burlesque troupe; Marinelli's co. 23.

An excellent performance of Young Mrs. Winthrop was given at Forepaugh's Theatre. Blanche Weaver appeared in the title role and proved herself fully equal to its requirements. She has a fine stage presence, and was easy, graceful and womanly. She had but a thankless part at best, but by carefully restrained force she won by her dignity and gentleness the sympathy of her audience and received the proud tribute of tears. Charles Harris proved his versatility by giving a really excellent performance of Buxton Scott, and Abbie Pierce was charming and without fault as the blind girl Edith. When I mention that Frank Losee, Hart Conway and Emily Maynard helped to complete the cast, it will not be surprising that I think this performance worthy of special praise. This week, Uncle Tom's Cabin, which will close the season.

Brief Mention: The Little Tycoon did but light business at the Arch Street Opera House, and has been withdrawn. The house remains closed this week.—Bertha, the Sewing-machine Girl, failed to draw at the Lyceum. This week, Strogoff, Uncle Tom's Cabin 23.—At Carncross' an enthusiastic local composer produced what he called a comic opera, entitled The Wily West. It was certainly funny; it was more than funny—it was queer; but as it does not need a blow from a sledge-hammer to kill a fly, I will refrain from further mention.—At the Academy of Music three performances were given of Pinafore, but as local talent only appeared I felt it unnecessary to attend.—Philadelphia Lodge of Elks on last Sunday evening entertained Brother Lew Dockstader and members of his co.

NEW ORLEANS.

When the supplemental stock season ended at the Avenue Theatre, the leading man, old man and second comedian flooded the town with posters, announcing their intention to remain over and, in conjunction with their former manager, give a short season of blood-and-thunder melodrama at Faranta's. The short season was commenced last week, and if the remaining weeks are to be like the first, they had better shut up shop and skip back to New York. The play presented bore the thrilling title of A Trail of Blood; or, The Deadly Vendetta. I had not sat through one act of the Trail before I saw that it was nothing more nor less than J. J. McCloskey's well known Kentuck. For all I know, Kentuck may be public property. But, public or private, there was no necessity of changing the title. If it is private property, then (there's no need of delicacy) Wright Huntington, Percy Plunkett, Harry Webber and Al. Donnand are play-pirates. The performance was only fair. Wright Huntington is at best in such roles as Jack Woodford. Percy Plunkett's Old Eph was a very good delineation of the negro. Harry Webber is a little light for such roles as the Colonel, but he did it fairly well. F. A. McKinnon is a young amateur from this city. He may in time make an actor, but to quote Mrs. Hemans, "Not yet, my child, not yet." Ada Melville was down on the programmes as Lillian Stillman. She was bad. The production for this week has not yet been decided upon.

The Baby Show at Robinson's Dime Museum terminated last week, much to the sorrow of the nurses, who were having jolly times with the attaches and visitors. The programme downstairs in the theatorium was one of the best of the season. Lizzie Sheton is one of the best dancers that I ever saw in a museum or cheap price theatre.

Jetties: The Battle of Paris Panorama has been taken down, and the building razed, to make room for a block of stores.—A concert is announced by the Rackett family, who furnish the music for the Avenue Theatre.—H. C. Brinker, of Bidwell's stock co., and Robert Abbott, an amateur comedian, have a project in mind to give a performance at Werlein Hall.—The Amateur Opera co. have entered into a contract with the owners of Spanish Fort to give a three weeks' season there. Iolanthe is in rehearsal, and will be the first production. Minh Blake and Henry Myers will manage and W. J. Francis direct the orchestra.—In the letter to Milton Nobles, published in last week's MIRROR, under the head of "Some More Responses," I notice something about Harry Webber playing Editha's Burglar under the title of Bessie's Burglar. This is perfectly correct. Mr. Webber billed the piece and played it under that name at the Avenue Theatre not very long ago. I have got my eye peeled for pirates, and intend to sit down heavy on the first ship that sails this way.—When Frank Farrell felt that he was about to die he sent the following dispatch to Captain C. C. Drown, of the Continental Guards, of this city: "Am very low. Doctor says my chances are about even. If worst comes I would like to be buried by the boys [Continental Guards] at home." Captain Drown immediately answered that his wishes would be complied with. On being informed of his death Captain Drown telegraphed that the remains be shipped here immediately, and informed the members that he would be buried with military honors. The body arrived and was buried Wednesday. The remains were buried in the co.'s plot in Metairie Cemetery, close to the Stonewall Jackson monument, and were the first to be buried therein.

CHICAGO.

Perhaps the most important of the theatrical events of the week has been the performance of the Chouans by Modjeska and her co. The play was admirably put on and well acted, and the Opera House has been filled. The Chouans is a sensation drama of a refined type, and of a sort to warrant more than one visit. As a relief to the plays usually presented by this fine co., it is worthy of the care taken to stage it properly. There still remains two weeks of this engagement. This week Modjeska will be seen in Frou-Frou, Adrienne Lecouvreur and Camille. Next week, Nadjezda.

The Rosina Vokes co. had large audiences at Hooley's, and the performance of Caste was quite on a par with the enjoyable acting of the lighter pieces that have made the reputation of the co. Miss Vokes, Miss Bannister, and Messrs. Grossmith, Elliott and Thorpe are all entitled to the thanks of the community for the season of comedy just closed. This week, Mestayer's Tourists. Minnie Maddern, 22.

The T., P. and W. Minstrels had a prosperous week at the Grand. The organization is one of the best on the road. This week, Jeffreys Lewis in Clothilde.

Murray and Murphy, the best Irish team that have ever taken to the legitimate stage, found a large clientage to welcome them at the Columbia. The piece they appear in was written only to make people laugh, and it serves the purpose admirably. This week, Herr Mitterwurzer. Haverly Minstrels, 22.

At McVicker's the McDowell Comedy co. closed a fairly successful two weeks, but the business did not come up to the merit of the performance, which was really good beyond the average. This week, Boucicault.

Frankie Kemble, a very bright and clever soubrette, had excellent patronage at the People's. This week, Agnes Herndon in The Commercial Tourist's Bride.

Miss Herndon found A Remarkable Woman hardly suited to her, so changed the programme the last of her two weeks at the Standard to her comedy success, Tourist's Bride. It drew much better. This week J. Z. Little will be seen in The World.

Beacon Lights, a sensation drama of rather better calibre than the average, with George Learock in the leading role, had a prosperous week at the Academy. This week, Murray and Murphy.

The Windsor will have a Romany Rye co. this week. Agnes Herndon 23. This house will inaugurate a Summer season of comic opera soon. Frank Howe, Jr., formerly of Duff's Opera co., is manager.

Items: Will J. Davis has closed a contract with Thomas W. Keene to open the new Haymarket Theatre next December in Richard III.—Ben Gipoux, press agent for the Windsor, will have a benefit at that house 20.—Edward Modiska, has assumed charge of the Twenty-second Street Theatre, and proposes to play A Celebrated Case and kindred dramas. The co. is mostly local talent.—Edwin Fay, for some time with George S. Knight, has been engaged to take a prominent comedy part in Captain Thompson's burlesque Aladdin at the Opera House.—The receipts for the last night of T. P. W. Minstrels at the Grand were attached for a breach of contract in failing to perform at Quincy, Ill. John A. Hamlin was made a party to the suit.—It is rumored that at least two of our prominent theatres are on the lookout for a good Summer attraction to offset the boom that will occur at Hooley's with the Daly co. and the spectacular show at the Opera House. Good attractions for the heated term are hard to get, but Nat Goodwin would make things lively if he could be secured.

ST. LOUIS.

Jeffreys Lewis came here last week to the Grand with the thermometer slowly crawling up into the nineties. Only fair business was the consequence. Miss Lewis appeared the first part of the week in Clothilde, an adaptation of Sardou's Fernande. The last three performances she produced her greatest success, Forget-Me-Not. Harry Mainhall was at his best in the character of Sir Horace Welby. Lillian Owen, Francis Reisan, Nick Long and Eva K. Walters acceptably played the roles that fell to their lot. Season closed at this house.

Louise Pomeroy and a fair co. had good houses at the People's last week. Romeo and Juliet, Hamlet and Camille were put on the first three nights to only fair attendance; but realizing that it was too late in the season for tragedy Miss Pomeroy changed the bill to comedy, and the attendance increased. An Unequal Match, Kathleen Mavourneen and Lady Audley's Secret filled out the week. Arthur Elliott, a painstaking and hardworking actor, gave capable support. Agnes Maynard and Marie Mulock are worthy of mention. This week, Miss Pomeroy will produce Adirondacks. Next, E. A. McDowell in Our Regiment.

Charles Gilday and Fannie Beane in a conglomeration of stuff dubbed Collars and Cuffs, appeared at the Standard last week to fair business. The play is full of chestnuts, and the only relieving features were Gilday's comedy and Fannie Beane's singing and dancing. Reilly and Wood this week.

Cues: The Bijou Opera will number among its members Louise Searle, Alice May, Annie Barrett, Joseph Armand, Max Figman, Joseph Bell, Charles Shackford and Harry Williams. They open at Uhrig's Cave 30. The contract is for three months, with a change of opera every week. Pat Short is thoroughly renovating the Ca[...] James Hannerty, of the Battle of Chattanooga, is advertising his panorama very artistically and consequently is having big crowds.—Judge E. A Noonan presented Jeffreys Lewis with a very handsome diamond-studded Elks badge 13—a mark of appreciation for her services at the Elks' benefit a year ago.

SAN FRANCISCO.

May 10.

The National Opera co. occupies the 'Friscan amusement field to the exclusion of almost every other competitor. It is the only attraction where anything like a decent attendance can be seen.

Talk about bad business—Holy week isn't a circumstance. It would seem to an outsider that each house is vieing with the other as to which should make the least money. Joseph Grismer and Phœbe Davies made very little, if anything, in the Hoop of Gold last week at the Alcazar, which probably did the best, financially, of all the houses. The Tivoli came next. La Belle Helene, though one of the least satisfactory productions, still holds the boards.

It has been nip and tuck between the Knights at the Bush and the Harrisons at the California in Over the Garden Wall and The Frying-Pan, with fair results only at each place, and the greater number of empty seats at the California.

Poor Fred. Warde is prolonging the Thalia failure at the Baldwin. He is doing excellent work, too, showing the results of hard study—which are finish, a rounder, fuller tone, and withal a gentle refinement unseen in his former work. He opened his second and closing week last night in Galba, the Gladiator. Sara Bernhardt follows Monday, 16, for two weeks, after which Held by the Enemy will be produced on a scale of great magnificence, with the author, Mr. Gillette, to supervise and play one of its principal characters.

The Alcazar held a large audience last night to welcome an old friend in form of Wild Oats, as interpreted by Joseph A. Grismer, Phœbe Davis and the Alcazar co. The production gave much satisfaction to both the people and the critics, as it developed Mr. Grismer's new comedy power, Mr. Mordaunt's fitness to John Dory and Mr. Osbourne's masterful character study in Smoothe. Pretty Eleanor Barry was picturesque as Amelia Banks. Harbor Lights next week.

At the Tivoli La Belle Helene has been drawing fair houses. It is the last opera in which we shall be able to hear the favorite Helen Dingeon. She contemplates spending a few months in the East for rest and recreation, after which she will be welcomed back with pleasure. During her absence a new prima donna, but recently from Europe—Minnie Huff—will make her first appearance here in the beautiful and romantic opera, The Hermit's Bell, which will be presented for the first time here.

Louis Harrison and co. brought out Nita's First at the California Sunday night, in the following distribution: Fred. Fizzleton, Louis Harrison; Irascible Fizzleton, James O. Barrows; Will Frankleigh, Albert Bruening; Mr. St. George, Sam Morris; Jimmy, Emma Schultz; the Cabman, John Mullery; Mrs. Fred. Fizzleton, Charlotte Tittel; Mrs. Patience Fizzleton, Kate Belmore; Nita, Irascible's daughter, Trella Foltz; Miss Prim, a maiden lady, Fannie Young; Jane, Essie Tittel; Mary, Dolly Greer. Nita's First was preceded by "Thirty Minutes in a Photograph Gallery," which is a condensation of all the choicest bits of fun in Photos.

I hear the California is to be closed after this week. This is not authentic—simply report—which may be true, as I see this is announced as Lewis Harrison's last week, with nothing underlined.

Hoyt's Rag Baby filled the Bush Street Theatre last night. All went wild as ever over Frank Daniels.

The new operas since my last have been Nero and Merry Wives. In the former Candidus proclaims himself a strong operatic actor, with a great lack of voice. The Chrips of Emma Juch made her more admirers than anything else she has done, while Ludwig Vindex was the work of an artistic brain and a singer's throat. It was repeated three times last week, and will be done later on this week. The Merry Wives aroused the audience last night to a higher pitch of enthusiasm than it has yet felt. Perhaps the cast may explain it: Mistress Ford, Pauline L'Allemand; Mistress Page, Jessie Bartlett Davis; Sir John Falstaff, William Hamilton; Mr. Ford, Alonzo E. Stoddard; Mr. Page, Myron W. Whitney; Anne Page, his daughter, Amanda Fabris; Fenton, Anne's suitor, William H. Fessenden; Slender, Frank Perry; Dr. Caius, W. H. Lee.

Coast Drift: I met Charles E. Lock yesterday for the first time and am delighted to find in him a warm friend of THE MIRROR.—The opera party is now in its last nights, San Francisco dressed up to receive it, and I for one shall be sorry to see full-dress laid aside.—Theodore Thomas was very angry upon a Nero night a few evenings ago. As he began the overture the people in front continued to arrive, when he had the bad taste to order the ushers in a very loud tone to close the doors, which they did not do. Mr. Thomas left his seat, stopping his music there and then, but was obliged to return and resume, when the confusion in front was greater than ever, owing to the fact that double the number of arrivals were then being seated.—Jessie Bartlett Davis is the guest of Mrs. Will Dewey, a leader of San Francisco society. On the Bartlett off-nights they are together in box E, and an attractive pair they are.—If, as rumor says, Billy Emmerson and Charley Reed are to have a permanent minstrel co. in New York next season, then your city's pets of the black-face will have to look to their laurels.—Nero in all its magnificence has at last been given us, and it is without doubt the success of the season—as to houses and admiration. All the critics are saying it was the N. O. co.'s mistake that they did not open in it.—Pauline L'Allemand was given a yachting party at Sancelita Saturday.—Adrian Barle, of the French Opera co., New Orleans, is here. He is said to be a good tenor.—George E. Lusk will manage the Knights for the interior tour.—Charles Weightman, the man-fish, is dead and buried. He was tenderly cared for by Ben Cullen and Den McCullough.—I have heard that Jessie Bartlett-Davis doesn't like San Francisco, because she says S. F. likes her not. Jessie, I, for one, knew you elsewhere, and remember well your fair face and sweet voice these seven years ago, when with the C. C. C.'s you sang "Little Buttercup" in an exclusive small city, called Keokuk, Iowa, and again at the opening of the pretty little Opera House there.—Frederick Warde is thought to be a better Virginius than was John McCullough.—J. P. Reynolds comes out here next Summer in the interest of the Jersey Lily.—The Knights closed their engagement at the Bush Sunday night. On Monday night they play Fresno under Manager Charles T. Rigg and Los Angeles the rest of the week. They may then tour British Columbia.—Rosita Worrell will, I think, at no distant day, become as great a favorite as her sister, Mrs. Knight, with Californians.—Of the members of the Frederick Warde co., George Allen Watson has made an impression as Numitorius in Virginius.—Manager Hanley, of Harrigan's co., is congratulating himself on his great forethought in purchasing his tickets before the Inter-State bill became a law, and thereby saved much good money. Co. comes in July.—Joseph Krevling is out again after a very severe illness.—Ethel Brandon, the new leading lady of the Alcazar, and who several years ago visited the Coast with Louise Kial, is said to be Mrs. L. B. Stockwell.—Mr. Gillette is expected daily, and the combined mechanical forces of Mr. Hayman's two theatres are busily engaged on the scenery for Held by the Enemy.—Handsome Julian Mitchell will be greatly missed from the Rag Baby cast, especially by the ladies.—Sam Harrison has been quite ill, but hopes to be allowed to leave his room in a few days.—Stage Manager Frank Richardson has left Morosco's and engaged for Harbor Lights.—Last Friday night, after the curtain had gone down on the burning of Rome scene in Nero, the applause was great and cries for Stage Manager William Hock were heard, when that gentleman appeared and bowed his acknowledgments.—Juch, L'Allemand and Bartlett-Davis have received over the footlights baskets and bouquets of the most exquisite flowers.—Celia Adler, a San Francisco girl, who has just finished an engagement abroad, has returned to the city, and is looking for an opening with the National Opera co.—The Bernhardt sale opened yesterday at the Baldwin, bringing $7,100 into the cash box. Marcus Mayer was on hand and is sanguine of a large two weeks' season. I hope he will not be disappointed.—Golden Gate Commandery will entertain Manager Locke and other members of the National Opera co. Friday night, the occasion being that of a Knights-Templars' drill and ball at the Mechanics Pavilion.—Rosa Frances was here with Barrett two years ago. Her work was not as congenial as it now is in the Rag Baby co., where she is a pretty fixture.—Jessie Bartlett-Davis looked like an old-fashioned painting as Mistress Ford. The likeness in both appearance and acting of L'Allemand to Patti grows upon one.—The new Orpheum which opens June 11 under the management of Gustav Walter and Colonel Roberts, will be devoted exclusively to first-class musical attractions.—Eugenia Blair, Fred. Warde's leading lady, was seen here first with the James O'Neill Monte Cristo co. as Mercedes and last year with Lawrence Barrett.—Sadie Montgomery, who will join the Alcazar stock co., was formerly with Augustin Daly.—Pretty Fanny Rice's place in the Rag Baby is filled by a young English girl, Bessie Sanson, who does not give quite as much satisfaction.—Mrs. Louis Harrison, formerly Emma Schutz, meets her old friends daily, and a good many of them there are.—Alfred Hayman is expected here about June 1, when he will probably go in advance of the Held by the Enemy co. on its way East.—Clarence Wilkins, late of the Nellie Boyd co., and a young actor of good promise, is dying of consumption at his father's residence in Oakland.—Hattie Moore has been specially engaged by the Alcazar management to play the soubrette part in Harbor Lights.—After the Lights comes Gus Williams in Kepler's Fortune.

BALTIMORE.

The season is at an end; benefits are in order, and the season of Summer opera is about to open. On Tuesday night Manager Charles E. Ford will be extended a benefit, upon which occasion Ezra Kendall will appear in A Pair of Kids and Lillie Grubb will give the second act of The Mascotte. Wilson and Rankin's Minstrels closed a fair week's business on Saturday night, and with them the regular season closed.

P. Harris took formal possession of the Academy of Music on Saturday evening last, and on Monday night a crowded house greeted the McCaull Opera co. in Indiana. Next, The Mikado.

Albaugh's Washington Opera co. is appearing at the Holliday Street Theatre this week to good attendance, and the repertoire includes Lily of Killarney, Claude Duval and Martha.

Summary: E. M. Gotthold, formerly resident manager of Harris' Museum, was presented by Manager Harris this week with a pair of ponies and pony carriage which Mr. Gotthold will utilize in his Uncle Tom's Cabin enterprise next season.—E. W. Starr, of the Harris Museum in Pittsburg, was at the opening of the Academy on Monday night.

CINCINNATI.

The season at Heuck's, Havlin's and the Grand has practically closed, Fennessy's benefit at the former house, 15, being the final event of the season. The People's will remain open until June 1, and Harris' Museum will close about same date. Improvements are promised in several of the theatres, and at least two of the managers will present new drop-curtains for the season of 1887-8.

Kelly and Murphy's International Novelty co. were well received past week at the People's, and furnished an excellent programme.—The troupe in its entirety is one of the best vaudeville organizations seen here during the season. This week the Stanley Sisters' comb.

George C. Miln, who appeared during the past week at the Grand, closed a fairly successful engagement 14. The gentleman made a decidedly favorable impression, his works being meritorious and his repertoire attractive. The support accorded him was excellent, notably W. P. Sheldon in low-comedy roles. The latter artist is favorably remembered as one of the stock co. at Wood's Theatre under poor Barney McAuley's management.

Romany Rye was presented in attractive style at Harris Museum past week, the attendance being large. This week, Silver King.

Between Acts: DeWitt C. Waugh, scenic artist of the Grand Opera House, has partly recovered from his recent attack of paralysis and is now engaged in fitting up the stage of a new opera house at Lexington, Ky. He has just completed the drop curtain and is at present engaged on the stock scenery. The new structure will have a seating capacity of 1,300.—A benefit for business manager Will Fennessy, of the People's, is being discussed, and will in all probability be tendered that popular gentleman before close of the month.—E. T. Harvey, scenic artist of Heuck's, returned past week from an extended tour on the Pacific coast, and reports having met William Porter, scenic artist of Pike's Opera House in its palmy days, in San Francisco, looking fully as well as twenty years ago.—George C. Miln, who appeared at the Grand past week in a round of tragedy roles, lectured at same house 15, his subject being, "Henry Ward Beecher, His Life and Services."—Gilmore's Band attracted a large attendance 15 at the Highland House, and the greater number of their selections were liberally encored.—Manager Fennessy's benefit at Heuck's 15 was noteworthy from the fact of its being productive of the largest house of the season at that resort.—The season at the Coney Island will begin June 1, and it is hinted that a tri-weekly programme of light opera will be given during July and possibly August. The resort has been improved, is well managed, and its proprietors possess both energy and means.—Manager Havlin's announcement of a new drop curtain for his theatre will doubtless begin a movement in that direction on the part of one and possibly more of our Cincinnati managers.—Frank Tunison, musical editor of the *Enquirer*, has resigned to accept a more congenial occupation in the mercantile line.—Manager Fennessy leaves for New York during current week and will remain in the Metropolis during coming month.—Havlin will Summer in St. Louis and look after his theatre in that city.—Harry Rainforth will spend the heated term on his farm near Montgomery, and Manager Miles will sojourn in New York. Will Fennessy goes to Mt. Clemens in July.—The Cincinnati Elks cleared $900 on their benefit at the Grand.—Following so closely in the wake of Gleason, the horse tamer, Professor Crocker and his troupe of educated horses at Havlin's were not accorded a patronage commensurate with the merits of the entertainment.

LOUISVILLE.

King Hedley's Silver King co. drew only fair business to the Museum. The piece has been played here before this season, and by a better co. King Hedley was satisfactory as Wilfred Denver. The scenery and stage management were good. This week Under the Gaslight, with J. Clinton Hall as Snorkey.

Rielly and Wood's Specialty co., at the New Buck, is the very best of its kind in the business. There is not a dull act on the programme, and every performer is especially qualified for his or her line of business. Opening 15, Loder, Ketlaw and Alton's co. in Hilarity.

Items: James T. Murdoch's readings at Macauley's, 12-13, were largely attended.—The Grand Central continues to do a good business, offering straight variety.—The Kentucky Derby attracted 20,000 people to the Louisville course.—The concerts given at Macauley's 14-15 by Gilmore's Band were very successful. They were given under the patronage and in part for the benefit of the local militia. The house was brilliant with uniforms. Gilmore holds a warm place in the hearts of the people of this community. During the suffering caused by high water in 1883 he sent over $1,500 as the proceeds of one of his concerts for its relief.—D. F. C. Weller, dramatic critic of the *Sunday Argus*, has been appointed press agent for the Burning of Moscow. The spectacle will be given upon a grand scale under the same management which so successfully the Last Days of Pompeii last Summer.—The next Leiderkranz Concert occurs 27 at Phœnix Hall Park.—The daily papers give the Barrett Tent Show, which is now appearing in this vicinity, a great send-off. The performers are called "no good," and the following in the shape of crooks, thimble-riggers and monte men are said to be a part of the make-up of the concern.—In the death of Tommy Curry, the trombonist, Louisville feels more than a passing interest. While stationed here with Cappa's band during the first exposition he drew around him a circle of admirers and friends. His bright nature, his unfailing good humor, together with a ready wit, refreshing modesty and strong good sense, caused him to make more than an ordinary impression, and there is a sincere feeling of sorrow here at his untimely taking off.—D'Alvini, with the Reilly-Wood show, does a wonderful juggling act. He was here earlier in the season with Hermann. The Nelson Family, of the same troupe, also do a great act.—The Musical Club gives its first Summer Concert, 19, at Macauley's.

CLEVELAND.

As I mentioned in my last week's epistle, the doors of the Park Theatre remained closed all week, owing to the cancellation of engagements caused by the Inter-State—but why reopen old sores; the subject is painful; so let us drop it.

Mestayer and his clever co. were at the Euclid Avenue Opera House all week. We, Us & Co has been done to death here, however, and in consequence business was light. Friday and Saturday the co. revived their old drawing card, The Tourists.

Skipped by the Light of the Moon put in a week at the Cleveland Theatre and played to full houses.

Squiblets: Sells Brothers' Circus was in town last week, and, as usual with circuses, every seat was filled.

Great preparations are being made for the production of Captain Cupid at the Park Theatre this week by our local amateurs. It will be produced under the direction of James B. Curran.

B. C. Hart has sold out his interest in the World's Museum (late People's Theatre) to Messrs. J. B Morris and C E. Buel, who intend producing this week a four-act Western drama entitled The Rainbow.

Some dissatisfaction was shown by the audience at the May festival, caused by a change in the programme which was not advertised—indeed, quite a number resorted to hisses to show their disapproval of the methods adopted.

The Euclid Avenue Opera House will remain closed until 31, when the Cleveland Grays are to give a minstrel entertainment.

BROOKLYN.

Wallack's co. drew large and fashionable audiences to the Park Theatre all last week. Old Heads and Young Hearts, The School for Scandal and The Romance of a Poor Young Man were played. Nat. C. Goodwin came on Monday evening in Little Jack Sheppard. He was warmly received by a large audience. That Goodwin is a thorough artist, and capable of much better work than he has an opportunity of doing in Little Jack Sheppard, everybody knows. Dockstader's Minstrels will make their first appearance in Brooklyn next week.

The Grand Opera House was packed all the week with the admirers of Edward Harrigan. The Leather-Patch was the play, and enthusiasm was unbounded, as a matter of course. On Monday evening Investigation was presented, and judging from the size of the audience business will be very large this week, too. Harrigan is a great favorite here.

Patience drew quite well last week at the Criterion. The Chimes of Normandy was put on Monday evening for the second time this season, and was witnessed by a fair-sized audience.

Andy Hughes' American and European Specialty co. pleased the numerous patrons of Hyde and Behman's Theatre last week. The American Four co. opened on Monday evening to very good business. The present is the last week of the season here.

At the Standard Museum J. J. Sullivan in The Black-thorne drew well last week. A Shadowed Crime attracted quite good business on Monday evening.

BROOKLYN, E. D.

The Lee Avenue Academy closed its doors for the season last Saturday night.

Tony Paster drew packed houses at Novelty Theatre last week. Monday, 16, The Silver King drew very good attendance.

The Star Specialty co. did a fair business at the People's Theatre. Monday, 16, Hall-Bloodgood comb. opened to a crowded house. Next week, Hassenbad, a burlesque.

JERSEY CITY AND HOBOKEN.

At the Academy J. K. Emmet drew good houses last two nights of last week. Tony Pastor and an excellent co. was greeted with laughter and applause by a large house 16. He remained two more nights, followed by The Mikado. Rose Coghlan will probably close the house next week.

HOBOKEN.

The Bijou Opera co. held the boards at Wareing's all last week to from fair to light business. The co. is a good one, and presented Olivette and Billee Taylor in an excellent manner.

At Cronheim's Oakes and Toole's Specialty Aggregation attracted large houses and gave a fine entertainment. This week, the Australian Novelty co., with Mlle. Aimee, the human fly, as a star attraction.

The different cheap and free entertainments on the Hill did a wonderful business last Sunday.

ALABAMA.

EUFAULA.

Shorter Opera House (Edward Dickson, manager): Jessica Thomas and co., week of 9, did a fair business. Moselle, Pearl of Savoy, Daughter of the Regiment and Red Hot Time were the plays.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): Stranglers of Paris played to only moderate business 9. Frank Tannehill, Jr., is fine as Jagon, but support not up to average. Blind Ames, the musical wonder, delighted small but enthusiastic audiences 12-14.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Hallen and Hart's First Prize Ideals to very large business April 27. Vigoureaux Dramatic co. in Stranglers of Paris to small business 3. The performance could not have been worse.

LOS ANGELES.

Grand Opera House: Baird's Minstrels did a large business 4-7, and seemed to please most everyone. Mr. and Mrs. George S. Knight 10-14.

Pavilion: We will have the greatest musical event of the season 16-19 when the National Opera co. will be here under management of McLain and Lehman. The advance sale of season tickets has been large, and everything points to a very prosperous engagement.

COLORADO.

DENVER.

Miss Rebecca; or, A Matter of Business, an adaptation from the German, by Louis Koch, was given its introduction to the American stage Saturday night, 7, at the Tabor. Here is the cast: Leo. Blumenthal, William Morris; Julius Blumenthal, his father, Charles Smiley; Samuel Simmonds, T. J. Herndon; Moses Levi, a peddler, Harry W. Emmet; Bornstein, Blumenthal bookkeeper, H. C. Copeland; Jacob, a servant, J. S. Medero; David, manager of the factory, Frank Merrill; Mrs. Judith Blumenthal, Mary Maddern; Sarah Levy, Moses' daughter a factory girl, Lulu Klein; Ruth, a maid, Annie Lockhart; Rebecca Simmonds, Minnie Maddern.

I didn't see all of the piece, but enough to justify the assertion that it's rightly named a "comedy of confusion," and also that Miss Maddern should waste no time upon it. 'Twould be a tiresome job to attempt to explain the predicaments. Blumenthal senior gets wofully mixed in his effort to wed his son, Leo, to Rebecca, who prefers Bornstein, as Leo also prefers Sarah, and it takes the three acts for Blumenthal to find out that Sarah isn't Rebecca, and that Levi isn't Simmonds. Mrs. B. discovers that Mr. B. isn't in love with Sarah, and Levi that young Mr. B. isn't Bornstein, etc., etc. The co. is fitted for something more substantial than these absurd situations afford. 'Tis too clever for such rubbish. Miss Maddern, of course, made the most of Rebecca, like the artiste she is, but the part gives her no scope. Mr. Herndon was also out of place as Simmonds. His talent lies in a higher sphere. Mrs. Herndon's former Baxter is in his line, and the personation couldn't be improved upon. Mr. Morris, too, had a part far beneath him. The only bright spot I could detect in the piece was the scene between Rebecca and her father concerning the qualities of Bornstein. Kate Castleton and her Crazy Patch co. were doing a good business. Hallen and Hart Specialty co. week of 16. Roland Reed week of 23.

Coupe's Equescurriculum, after a two weeks' stop at Music Hall, departed for the mountains. It expects to go to Salt Lake, but no further West. Good houses applauded the intelligent beasts every night. The smallness of the stage interfered with the exhibition more than a little. An actress announced as Emma Graves is now wrestling with Hidden Hand and Fogg's Ferry. Last night (Thursday) was a benefit to Fred. Wheeler.

Small Talk: Harrigan's "On Union Square," as sung by Eddie Girard, Henry Donnelly and John Gilbert, of the Castleton co., catches the people.—Corkscrew Baggasen, of Hallen and Hart's Ideals, will give a private exhibition in the Windsor parlors Sunday night to newspaper men and medical people.—Miss Maddern didn't do the business here that should have been hers.—Mr. Hine has already arrived to look after Roland Reed's two weeks in Colorado. The Leadville circuit is played after the Denver week.—Kate Castleton and Harry Phillips go to their Oakland home when they close in Leadville or Pueblo.—Frank Farrell's remains were shipped to New Orleans on Sunday morning. The *Republican* of 7 spoke thus of his death: "Frank Farrell, journalist and theatrical manager, died at the Albany Hotel last evening at eight o'clock. He came to Denver about a year ago very badly broken in health, but full of hope that in the invigorating air of Colorado he might find new life. As is so often the case with the victims of consumption, his hopes were built upon nothing stronger than desire. Though his death will bring pain to his many friends, yet it will not be a surprise. Mr. Farrell was a capable journalist and a remarkable manager. He was known throughout the country, and was greatly admired for his manly and gentle qualities.—The Rebecca performance lasted less than two hours.—The German Opera co. from the Thalia, New York, stops on its way East from the Coast and gives a concert at the Tabor Sunday night. It's reported that on the following two nights it will give opera at Music Hall.—Coup's noble horse, General Sherman, isn't with the rest. He is here sick, as is also another animal belonging to the show.—Hallen and Hart are on the circuit. Their agent, Miaco, is now in town looking out for them.—Harry W. Emmet was the only one, who used the Jewish dialect in Miss Rebecca. Some of the co. weren't any too careful in their make-up.—The Elks give a blow-out Sunday night. Members of the Hallen and Hart comb. are to be on hand.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Hallen-Hart co. played to large and well-pleased audiences 12. Large advance sale of seats for 13-14. Kate Castleton 19-21.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): A very large audience had the pleasure of seeing Edwin Booth as Cardinal Richelieu 11. Prices were advanced, and receipts are placed at $2,275.

New Haven Opera House (Horace Wall, manager): John Howson brought out his new drama, written by James Connor Roach, Hearts and Homes; or, Dan Darcy's Devotion, 12-14. A country lass wins the love of a rich gentleman, whose mother, greatly incensed at the marriage, lays snares that bring the young wife within a dive in the great city. The wretchedness of this situation is too indelicately portrayed. Rescued at last by the brave farmer, Dan Darcy, she is returned to her husband, who, persuaded of her death, is about to marry a woman of his mother's choosing. The usual reconciliation ensues. The intricacy of the plot is aided by a lost marriage certificate.

Bunnell's Opera House: Cold Day co. 9-11, and Edwin Arden in Eagle's Nest 12-14, played to good houses. The benefit of 13 netted over $200 to G. A. R. Benj. Maginley in Inshavogue 19-21.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Ullie Akerstrom occupied the house all past week with very good success in every particular.

MERIDEN.

About 25,000 people visited Delevan's Pavilion the opening night, 9. Entertainment first-class. The canvas has seating capacity for 3,000.

HARTFORD.

Opera House (Jacobs and Proctor, managers): McKee Rankin filled in three nights and matinee to fair business. The Golden Giant was presented and proved to be a play with an interesting plot. The elite turned out en masse at two dollars each to welcome Booth in Richelieu 12. The supporting co. was a carefully selected one, and aided greatly to the smooth production of the play. Miner's Silver King, with King Hedley

as the "glittering Rhino," remainder of week to good sized audiences.

Benefit: Frank Carlyle will benefit 19, presenting Passing Regiment, and appearing himself, supported by Arthur Rehan's co., of which he has been leading man past season.

WATERBURY.

Jacques Opera House: Bennet and Moulton's Opera co. all last week presenting Fantine, Fra Diavolo, Fatinitza, Musketeers, Bohemian Girl and Olivette. House crowded at every performance. Ben Lodge and Irene Murphy were the favorites.

NEW LONDON.

New London Opera House (J. A. Wilkinson, manager): Jarrett's Uncle Tom Cabin co. to light business, 9-11.

Lawrence Opera House (T. H. Delevan, manager): Frederick Bryton played a return engagement in Forgiven to good business 13.

BRIDGEPORT.

Theatre Belknap (C. J. Belknap) manager): Edwin Arden, in Eagle's Nest, first half of week; crowded houses. Mr. Arden is greatly improved in his methods and very pleasing in the type of character which he assumes. He is ably supported by Evelyn Campbell and and an excellent co. Atherton and Atkins presented A Checkered Life last half week to average fair houses. Monday, 16, Hicks and Sawyer's Consolidated Colored Minstrels opened a three-nights' engagement to large house.

DAKOTA.

WATERTOWN.

City Opera House (E. M. Gates, manager): Andrews' Opera co. to fair house 10. The Mascotte was presented. Second night, The Mikado; fine house. John Dillon in Lightning Agent 14; good house.

Item: The laying of the corner stone of the new Opera House took place 11, and thousands were there to see. Appropriate ceremonies were held and great enthusiasm manifested.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): The Streets of New York closed a fairly successful engagement 14. Considering that the town had four days of circus during the week, business was good. Gibson and Ryan, with Ryman's Specialty co., opened 16 to fair business. Next week, Muggs' Landing.

Arena: Lowande's Mexican Circus showed here 9-11 to indifferent business. Barnum's Circus came 13 to immense business, giving a satisfactory show. It is estimated that the receipts for the two performances were $1,600.

Items: Members of the Streets of New York co. left a record behind as ball-tossers, having played a nine from the Academy and beaten them 14 to 6; and another from a local newspaper, defeating them 17 to 0. The Streets co. are "terrors" at the bat.—Orrin Brothers' and Nicoll's Aztec Fair and Mexican Village co. 18, for a brief season.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Lily of Killarney, at Albaugh's, last week, did not draw very large houses. What's the use of spoiling a good play to make a poor opera? Black Crook, this week, closes the regular season. The Summer season will be opened with Claude Duval by the Washington Opera co.

Kellar to moderate business last week after opening night at the National. He remains this week. Next, Rehan's co. in Passing Regiment.

Draper's Uncle Tom to light houses last week at Harris'. They are in Pittsburgh this week. During the Summer will show in a tent. This week, Florence Bindley in A Heroine in Rags. Next, Daniels and Gale's Minstrels.

The Night Owls, this week, at Kernan's.

ILLINOIS.

ENGLEWOOD.

Opera House (Fred. W. Lanyon, manager): Ed. F. Mayo presented Davy Crockett to a fair-sized audience 10. The co. is fair. Jeffreys Lewis June 4; Lillian Lewis June 20.

ROCKFORD.

Opera House (C. C. Jones, manager): McNish, Johnson and Slavin's Minstrels 13; large and well-pleased audience.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Edwin F. Mayo, as Davy Crockett 11, gave a pleasing performance to fair house. The above performance closed the most successful season, both finacially and otherwise, ever known here.

GALESBURG.

Princess Theatre (C. H. Hoover, manager:) The Star Dramatic co. appeared week of 9 to good houses. The co. is fair.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): Madame Janauschek appeared to a fair and appreciative audience 12. She was called before the curtain after the close, in response to a vigorous call.

OTTAWA.

Opera House (F. A. Sherwood, manager): McNish, Johnson and Slavin's Minstrels 12; crowded house; best minstrel show of the season.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): Gilmore's Band gave one of their excellent concerts to one of the largest houses of the season 10. Their selections were all excellent, and rendered without a flaw. One of the most enjoyable features of the evening was the singing by Letitia Fritch, who was recalled several times. The Adamless Eden troupe gave reception and entertainment, which was attended by a very good audience 12. The performance was decidedly rank and outrageously coarse, bearing the unmistakable savor of cheap variety halls. The troupe does not contain a single performer of real merit.

DANVILLE.

Grand Opera House (A. W. Heinley, manager): Adamless Eden gave a very poor performance 11; light house.

Item: Leslie Davis has resigned the management of the Grand Opera House, and is succeeded by A. W. Heinley.—Long's Gaiety is closed for the season.

INDIANA.

INDIANAPOLIS.

With hot weather, natural gas excitement and Inter-State Commerce frauds, the day of frequent attractions at the theatres has waned.

The Museum was the only theatre open during the week of 9. Tony Denier's Humpty Dumpty drew good houses. The pantomime part of the show was very weak, but the specialty artists were all good.

No new attractions have been added to the Musee.

Elbow Shots: Henry G. Berger is in the city arranging the final details for the appearance of the National Opera co. during June.—The operas to be presented are not yet decided, but it is quite probable that Lakme will be one.—O. H. Hasselman has been in New York for a few days.—John Edwards has leased the Zoo for five years, and will reopen in September as a straight comb. house. Ranch King will be the opening attraction.—The Booth engagement was the largest ever drawn to a local theatre; the receipts for one night were more than $4,500. The Martin Golden co. closed April 30 at Montgomery, Ala.—J. E. Franklin, for fifteen years connected with the Golden troupe, is summering at Huntington.—Maganon, a new opera, by Barclay Walker, a local composer with a good reputation, will be presented at the Grand 19-21. The parts are all taken by local people except the title role by Ida Sweeney, of Detroit. The production has been highly commended by good authorities.—The Grady and Pickett ten-cent circus spread a tent on the Vandalia grounds last week and attempted to run with no advertising. The attempt was the old story. Several days and nights no people appeared. Once a big crowd of 140 people came—after that the Sheriff who wanted settlement on account of a local liveryman. He seized the tent, seats and a few dogs, but could find none of the proprietors or attaches. The law was unable to raze the tent. The owners have evaporated and not a thing can be learned of them.—O. P. Sisson was here 11 on his way to his home in Maderia, O. He will take out a tent show for the Summer.—Sam Brady, of Brady and Garwood, will be associated with Cawthorne in the management of the Little Nugget show.—The Elks will "call off" weekly meetings on June—meeting only the first Sunday of each month.—The Mrs. Prunk Dramatic co. has been revived and is now the old T. V. Cook Comedy co. The members, all local, went to Palestine 7 and produced Toddlekins and Kiss in the Dark.—The orchestra at the Museum has been laid off and that of the Grand substituted.—Lulu Bert, a local singer of considerable note in light opera, will go to New York to complete her musical education under the charge of Mme. Capucini.—The next attraction at the Museum will be Blackmail.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager). With Tony Denier's H. D. co. 7 the season closed. The house is now being put through a course of repairs. To Manager Simonson and his corps of assistants I desire to extend thanks for favors shown during the season.

LOGANSPORT.

New Opera House (William Dolan, manager): A party of barnstormers came down from the Buckingham Theatre, Chicago, and made a pretense of playing the Adamless Eden. Fair-sized audience.

EVANSVILLE.

Opera House (T. J. Groves, manager): A. R. Wilber's Comedy co. week of 9 in The Galley Slave, Called Back, etc., at cheap prices. Fair prices. The co. is far above the average, and have some good people, among them Genevieve Rogers, who is an excellent actress. J. J. Sambrook deserves mention.

Albecker's Palace: Leonard and Mullen in Fun on the Bristol had a fair week. The specialties are all good. Leonard and Goodwin are a good Irish team, and in connection with Misses Dunn and Mack and John C. Leach present a good variety bill.

Items: Nines composed of members of Wilber's and Leonard and Mullen's co. played a game of ball 11 in costume, drawing a good crowd and creating considerable amusement.—J. H. Smith, of Cincinnati, is here superintending rehearsals of Chimes of Normandy, to be presented by amateurs 27.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Gilmore's splendid band made a second appearance this season; large and enthusiastic audience.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): McNish, Johnson and Slavin's Minstrels were on deck 10, and met with an enthusiastic reception. Every seat in the house was taken and standing room commanded a premium before the curtain was rung up. It was unquestionably the biggest house of the year. The performance was admirable in all respects, being universally conceded the best minstrel show ever seen here.—The amusement business is almost at a stand-still here, if home entertainments be excepted, that being the only class of amusements that we have not had a dearth of for the last six weeks. The minstrels proved a godsend to our theatre-goers, as was evidenced by the way they turned out. The Inter-State Commerce Law is probably responsible for this state of things.

WATERLOO.

Opera House (L. C. Goodwin, manager): Rentfrow's Pathfinders came 11-13 to good business.

KEOKUK.

Opera House (D. R. Craig, manager): Gilmore's Band came 5, and McNish, Johnson and Slavin's Minstrels 6 to all the house would hold. Stetson's Burlesque co. in Adonis 13. A. M. Hart and Fay Ten Eyck are the leaders. Ennis and Young's Opera co., organized for a Summer season at the People's Theatre, St. Louis, comes week of 16 at popular prices. Jessie Hatcher, Flit Raymond, Fred. Dixon, George Paxton and Ferris Hartman, with A. H. Knoll, cornet virtuoso, are the principals.

Arena: King Burke and Co.'s tent-show, playing at low prices, came 12-13 to big business.

Benefit: The benefit performance worked up by Miss Timberman was fairly successful. There was a good attendance down stairs.

DAVENPORT.

Opera House (A. C. Man and Co., managers): Gilmore's Band 3: large and enthusiastic audience. Carleton Opera co. in Erminie 6; house crowded. Mr. Drew, as Cadeaux, made the hit of the evening. This co. is rehearsing The Merry War for revival in St. Paul late in the month. The Nashville Students gave their unique entertainment to a fair house. McNish, Johnson and Slavin's Minstrels played to a good house 11. Performance excellent. Sarah Bernhardt June 11.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Gilday's Collar and Cuff co. drew a small house 7. Edwin Clifford presented Ingomar and Enoch Arden 11-12; business very light. John Thompson 20.

TOPEKA.

Opera House (L. M. Crawford, manager): D. K. Higgins and co. in Burr Oaks 9. Play given in good form. Minnie Maddern, announced for 14.

Arena: Howe's Circus has been holding forth to large assemblages for a week. The performances have been such as to amply merit the good attendance. In my last letter I stated that Mr. Flinn's Circus, which was then holding forth on the lot back of the Court House, was billed as Howe's. This was an error on my part, caused by the bills of both being on the same boards, at the same time, and Howe's bills having gotten mixed up with the other stands. I hasten to make the amend before some one writes a card.—Verily, Topeka has grown, when she can support two circuses, in immediate succession, of week stands each.

NEWTON.

Ragsdale Opera House (Joseph W. B. Johnston, manager): Minnie Maddern in Caprice 10. A large audience thoroughly enjoyed Miss Maddern's finished personation of the leading role.

ATCHISON.

Price's Opera House (William Ham, manager): Three consecutive weeks of cheap circus to immense crowds has put a damper on drama and opera. This week the Knights of Pythias have a grand reunion, with drill, ball, etc. Stetson's co. played Neck and Neck to a small audience 11. Burr Oaks was given to a very small audience 12. We have had so many poor cos. here that people refuse to turn out to be humbugged any more.

MAINE.

PORTLAND.

Theatre: The minstrel show of the Portland Wheel Club 10, proved to be one of the finest amateur performances ever given in this city, and compares favorably with most professionals who have been this way the present season. Messrs. Pierce, Thompson, Cahill and Moore were very clever end-men. The solos and choruses were finely rendered, and, strange to relate, the jokes were new and free from coarseness. An original farce, written expresly by F. B. Smith, of this city, and entitled A Great Discovery, fairly paralyzed the large audience and the author in the principal role created a great succes. The finale A Colored Jubilation, was especially well done, and under the supervision of L. L. Smith was a fitting climax to a decidedly meritorious entertainment.

Points: Lights o' London is the next attraction.—Contrary to expectations, Ruddygore will not be repeated here this season.—Fantine, Black Crook and Virginia will be among the operas to be sung at Greenwood Garden this season.—Overtures have been made by a well-known manager of comic opera to remodel the enormous skating rink at Peak's Island into a theatre, and the money-making scheme has been declined by the enterprising proprietors of this elephant.—The Cosmopolitans take a back seat to the P. W. C. boys—Leila Farrell will probably pass the Summer here.—Charlie Thomas (of Hoyt and Thomas) goes to Europe next month.

BIDDEFORD.

City Opera House (Fred Yates, manager): Lights o' London 9; very large audience; great satisfaction. Hoodman Blind 12; very fair audience; excellent satisfaction.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Thomas W. Keene presented Hamlet 11; large and well pleased audience. Keene is quite a favorite here. He closes season 21.

FREDERICK.

Charles E. Lee's Circus 12-14; fair business.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Balabrega, with his Modern Miracles, 9 and week, gave good satisfaction to fair-sized audiences. Littlefield's vocal imitations, Whitfield's unique specialty, Peculiar People; the "second-sight" of Emma Lynden, and Balabrega's feats of magic were the most meritorious features.

Musee: One would scarce recognize this house, so much has it been improved by the new inclined floor and other repairs during the past two weeks. The Windsor Theatre co. will open it 16 and remain through the week, changing their bill nightly.

Mustard Seeds: A. F. Nail, who holds the rights to The Drummer-Boy, was in town last week. A party of local Elks went down and took a hand in instituting the new lodge at Lawrence 15. Whitfield was made a member of our lodge, 13.—I was glad to hear, in the course of a short conversation with him that he is rapidly recovering from his recent serious illness. He closed with Balabrega here 14, and will play brief engagements at Chicago and Cincinnati, after which he joins Forepaugh at New York.—Harry Bernard, manager for Edwin Arden, is here.—The Arden co. lay off next week and will close their season with a week's engagement at the Windsor, New York City, week of 30. Ada May Dean is also in the city.—There are few more pleasant agents on the road than R. G. Ball, of the Barnum show, who was here 13. The only Barnum will be here on Hampden Park July 2.

Latest: Edwin Arden opened his week's engagement in Eagle's Nest at Gilmore's, 16, to good business.—The Windsor Theatre co. at the Musee also had a good house.

NEW BEDFORD.

Opera House (Mrs. J. C. Omey, manageress): Fantasma, 11-12, did not draw the houses its merits deserved. Edwin Booth as Richelieu, 14, about half filled the house. He had several calls. To my mind his Richelieu, in make-up and rendition, is inferior to Lawrence Barrett's.

Items: C. E. Dudley, of the Floy Crowell co., has arrived home and will spend the Summer with his mother.—Mr. Dudley's play, Married for Spite, has received the highest praise from the press. It is translated from the French, and the translation marks the translator as a scholar.—Mrs. Omey's benefit will occur 23.—Messrs. Bancroft and Foster decline a benefit.—Catharine Lingard, of the late Salvini co., is in the city visiting friends.—Treasurer Edwin Warner, of the Fantasma co., says the poor business done here was the first experienced this season. The houses here were very fair, but expenses are high.—Scanlan in Shane-na-Lawn had a small but enthusiastic house 9.—Peck's Bad Boy will probably close the season 23.—Edwin Booth will probably never visit this city again, as the prices he fixes are considered too high by the New Bedford public.

HOLYOKE.

Opera House (Chase Brothers, managers): Through a misunderstanding with the management of the Albany Opera House Margaret Mather was without a date for 12. On the evening of 10 Manager Chase received a telegram stating that Miss Mather would present As You Like It here 12. Considerable bustling had to be done to get the paper out, and the house which greeted this very popular actress was, I am sure, not what it would have been had we been given more notice of her appearance. Her Rosalind was all that could be desired—sweet, winsome and charming in every sense of the word. In the regulation costume of the part her appearance was indeed most fascinating, and she was obliged to respond to a recall after the fourth act. Her support was excellent, particularly Milnes Levick as Jacques and Fred Paulding as Orlando. Levick's recital of "The Seven Ages" was received with marked approval, and Frederick Paulding certainly did not lessen the good opinion we have held of him as a painstaking actor. On the Rio Grande 25.

Gleanings: Arthur B. Chase, director of the Booth-Barrett tours, ran up from Hartford to spend a few hours with his folks last week.—Balabrigo played to fair business in Springfield last week. This co. has had good success for a first season, and although they do not claim to have made the regulation $40,000 they are considerable ahead. They have made a name for themselves, and deserve to reap the benefit in the next few years. The present season closes June 1, the next opening at Miss Lyndin's home, Taunton, Mass., in September.—Whitfield, the imitator, so long with Barnum, is now a member of the Balabrega co.—Barnum's agent was here 11, and arranged for the great showman's coming on the day we celebrate, July 4. I anticipate that this will be the greatest day Holyoke has ever had. The mills will all be down, and when we consider the fact that our two neighbor cities, Springfield and Northampton, have "no license" this year we may well anticipate a veritable crush.—The dramatic season here is about ended. In addition to the two above mentioned Dockstader's Minstrels is the only other attraction booked.—Fred. Paulding seems to have grown thin since I last saw him—but "he gets there all the same."

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Hanlons presented Fantasma 9-10 to fair business. It is a most ingenious pantomime, and set the audience wild. Kate Davis is an excellent Fantasma. Edwin Booth appeared 13 as Cardinal Richelieu before a large but by no means full house. The co. rendered fair support. Joseph Murphy 23.

Items: Edwin Booth's last appearance here was on Jan. 2, 1882, as Iago to Barton Hill's Othello.—Bella Pateman was the Desdemona.—Manager Chase calls his attraction for next season the two B.'s. He promises to consider us in the few one-night stands.—Claire Scott was booked for 12, but when her advance got here and saw Mr. Booth was the attraction the night before he wisely cancelled.—The new theatre which is to be built here this Summer will cost from $15,000 to $20,000.—As Mr. Booth has appeared here several times at $1.50 a seat, and drew far more money than he had 13, I think it was a mistake to increase the price to $2.—At New Bedford last night, 14, Mr. Booth closed the most successful season he has ever had.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Abbey's U. T. C. party had a rousing house 13. W. J. Scanlan is the ideal Irish comedian and Shane-na-Lawn a pretty play. There was only a fair audience present 14.

LYNN.

Music Hall (James F. Rock, manager): A variety co., under management of George Millbank, consisting of Foster and Hughes, Dolly Howe, Prof. James H. Burton and his dogs, Fannie Lewis and Murray and McVickers in Muldoon's Picnic, 9 and week, to moderate business at panic prices. Prof. J. W. Kelly, leader of the orchestra, is a Lynn boy, and did himself much credit.

Items: Avon D. Saxon will be a member of the Ideals next season. Nellie Miles, late of the Adamless Eden co., will benefit at Odd Fellows' Hall 25.—A brother of Manager Rock is to build a new theatre at Marlboro, Mass.—Several professionals will appear at the French concert in Music Hall 25.—A laughable feature of the way in which variety people advertise was illustrated in the billing of the co. that has just left us. Stock lithographs in profusion were used, and the party went under the title of Butler's Gigantics, Murray and McVicker's Muldoon's Picnic and Foster and Hughes' Specialty co.

MILFORD.

Music Hall (George G. Cook, manager): Lizzie May Ulmer in Dad's Girl gave good satisfaction to a fair house 14.

BROCKTON.

City Theatre (W. W. Cross, manager): W. J. Scanlan was seen for the first time in this city, presenting Shane-na-Lawn to a well-pleased audience 11. Mr. Scanlan's singing was warmly applauded. The Hanlons' Fantasma was presented here for the first time 13-14. Business was light the first night, but improved greatly at the second performance. Fantasma is the best spectacular play ever presented here, and the entire co. are deserving of praise.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Varley and Stafford's co. in Sam'l of Posen played to regular prices and poor business 10. Frank Howard as "der drummer" gave general satisfaction, and the support was fairly good. It behooves the management of this co. to have their names appear in connection with the piece the while they use N. B. Curtis' paper. Their failure to do so savors of an attempt to mislead the public. The season closes at this house 21 with a performance of Meg Merrilies by Janauschek and co.

TAUNTON.

Music Hall (A. B. White proprietor): Frank Howard in Sam'l of Posen 10; small audience. Joseph Murphy 27, Ullie Akerstrom 30. week.

Items: R. G. Ball, ahead of Barnum, was in town 10. The show arrived June 29.—Frank Robbins' advertising car passed through 11. They play the small towns only.—The aldermen have placed circus licenses at sixty dollars.—My particular friend, George Cohill, of Agnes Herndon's co., spent a few hours here Friday.—The complimentary concert to be given B. A. Black this evening (15) promises a great success. Our season closes with Ullie Akerstrom's engagement. It has been long and successful.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Abbey's Uncle Tom's co. 11. The co. is a good one and gave satisfaction. W. J. Scanlan in Shane-na-Lawn 12; only fair business. This being his first appearance in this city together with the warm weather accounted for the light business. The supporting co. is a strong one, and the piece gave satisfaction.

HAVERHILL.

Academy of Music (James F. West, manager): Maud Banks week of 9; fair houses. Miss Banks has much improved since his last appearance here. Hanlons 19-21.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Abbey's U. T. C. 16: fair house. Held by the Enemy 19.

MICHIGAN.

DETROIT.

On Monday evening one of the most refined and cultivated audiences of this season greeted the Boston Symphony Concert co., and were amply paid by the excellent entertainment. Helene Hastreiter sang an air from Orpheus and the Don Fatale, and was compelled to again and again answer to encores. Miss Ausderohe, the pianist, and Herr Giese, the cellist, also received generous applause.

On Wednesday evening the Michigan University Glee Club gave a very enjoyable entertainment before an audience which filled the lower part of the house. Worthy of special mention was the chair drill by Mr. Hibbard and co. and the whistling of Mr. Clark. The burlesque octette of kazoo instruments was the cause of much laughter and applause.

The Rentz-Santley Novelty and Burlesque comb. opened for a three-night engagement on Thursday evening, and drew good houses. On Wednesday and Thursday, the Jersey Lily, Mrs. Langtry, will be with us. The sale of seats which opened last week is very large, and crowded houses will be in attendance. On Friday and Saturday evenings, T. J. Farron will present Soap Bubble.

Arena: Sells Brothers' Circus showed here Saturday, and gave two performances to large houses.—T. J. Burk's Circus will show for a week, opening 16.

Items: At the Wonderland for the past week, Herr Henry Haag, the elastic-skin men, has been the main attraction, and drew crowded houses.—Prof. Morris' Equine and Canine Paradox will show at the Princess Rink for one week, opening 16.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Prof. Morris' Paradox closed a successful engagement of four nights 7. Sid C. France 18-19.

LANSING.

Opera House (M. J. Buck, manager): Tavernier Dramatic co. week of 9; large houses. This co will disband in three weeks, when an entirely new co. will be organized under the management of E. S. Laughton. It will be called the Tavernier Dramatic co. George Monroe has been engaged as leading man. So far as engaged, the other members of the co. will be Emma Lathrop, Mrs. Monroe, Mr. and Mrs. Charles Holt, Harry Clemens, Gus Homer, George E. Stoddard and Fred. Burke. There will be a slight rise in prices. Mr. Tavernier will star Ida Van Cortland, supported by her own co., next season.

BATTLE CREEK.

Hamblin's Opera House (T. W. Slocum, manager): We, Us & Co. 7; benefit of manager.

Arena: Forepaugh's Circus 27.

FLINT.

Music Hall (Thayer and Page, managers): Robson and Crane, in Comedy of Errors, drew a large house 14. Closed season here.

MISSOURI.

KANSAS CITY.

The dramatic season has practically closed, and a good season, financially, it has been to all concerned. Good cos. never failed to draw large audiences, while comic opera has taken well. Mrs. Langtry will be here next month at the Coates, and the National Opera co. at the Gillis, and the doors of the two houses will close for the season. Manager Hudson will present a season of light opera at his cosy little Summer Theatre, Music Hall. The work on the new Grand Opera House is rapidly progressimg. The foundations are now completed.

Sarah Bernhardt: The great French actress appeared at the Gillis two nights of this week, Monday and Tuesday, and presented Fedora and Camille, respectively. The house was crowded each night. Her engagement was of the nature of an ovation, as she was called before the curtain time and again. This was Bernhardt's first appearance here, and she made an artistic triumph. The dresses worn by the tragedienne were marvellous creations of dressmaking, and the ladies were charmed at the exhibition.

North Street Theatre: Dan Sully in Daddy Nolan opened on Tuesday evening and played a week's engagement, closing Sunday night. People were actually turned away every night. Dan Sully is inimitable in Irish character roles. The co. is good in every respect. The Brooklyn bridge was a beautiful piece of scenery, attracting a good deal of attention, and excited the admiration of the large audiences.

A Berndardt Incident: All of fashionable Kansas City turned out last night to see Sara Bernhardt. The curtain went up about 8:30 o'clock, but the song-and-dance proper did not commence until half an hour later. There was little in the first act to inspire any audience; even a $2 50 audience was struck with the poverty of the act, which merely showed Bernhardt in a handsome dress and displayed a lifeless support in a dismal light. But when Sara struck an attitude and the curtain endeavored to descend, it progressed slowly until it encountered a table and a chair and then it stopped. And then the audience laughed a cold and heartless laugh. And after one or two efforts the obstructions were removed and the scene of war was shut out from the audience. But a few gentlemen who knew Bernhardt's temper when her scenes are spoiled, skipped expectantly to the back of the house. The madame's blood was up, and she proceeded to business without delay. Charley, the mild-eyed, gentle stage carpenter, who has never known a harsher note than Mel Hudson's soft reproaches, was singled out for attack. The madame flew at him like a tigress, uttering strange cries in a foreign tongue. Here accounts differ. Some say that she grasped him by the throat and brandished her clenched fist, while the excited co. danced a war dance very much as the Parisian populace danced around the opera house when Lohengrin was sung. With a wild cry of terror Charley broke from the Nemesis and plunged headlong down the stairs on the Walnut street side, where he encountered Manager Hudson. "They are going to murder me, Mr. Hudson," he said, and his knees smote together in his fright. "Ah!" said Mr. Hudson. He turned a little paler, but a calm light burned in his eye. In his hand he grasped a small bamboo cane with which he advanced fearlessly to meet the fiery Gauls. "Well, what is it?" said he pleasantly in his best West side patois. He who has not heard Mr. Hudson say "What is it?" can have no idea of the sweetness and persuasiveness of the phrase. But Mr. Hudson tells the story in his own language:

"I went up there among those wild animals merely to protect Charley. I knew the madam was a little hasty in her temper, and I thought I could smooth her down. As soon as she saw me she took two jumps. I thought she was going to hit me, and I determined to sell my life as dearly as possible. I never saw a woman in such a rage. You know she doesn't wear much above the waist in the first act. Well, she came at me beating her bare chest like this. (Mr. Hudson hit himself a whack that could have been heard across the street.) 'I am Sarah Bernhardt,' she cried. 'Certainly you are, madam,' said I, 'certainly you are.' And then I took her soothingly by the arm and told her to step aside and I would explain everything satisfactorily. Then all the frog eaters got around and began to jabber at me, and the fellow who plays the lover drew back and was going to hit me when the policemen came in."

The aid of the police had been invoked early in the fray. Assistant Manager Thomas had skipped into the streets and enrolled two of the sturdiest officers on the force. They arrived on the scene just as Mr. Hudson had abandoned hope and commended his soul to heaven. As soon, however, as he saw the blue-coats and the faces of his trusty hirelings, he felt new life and strength. "Ha!" he exclaimed, "where is the son-of-a-sea-cook, who wanted to hit me?" And then copying the warlike Garnier gently simmering down, he added: "Now you get right away from here, or I'll thump ye." And Mr. Hudson looked so terrible in his wrath that Mr. Garnier got away at once.

In the meantime the Bernhardt was still in the throes, and the Cuban man-servant and the Porto Rico steward were salaaming obsequiously for want of other expedients. It took very few moments to explain to the madam that her co. had carelessly rolled the table under the curtain, and that if the cuartain had been allowed to descend upon it the centre-board would have been smashed. Then the madam gave her decision; either Charley or she—she who must be obeyed—must leave the theatre. And the whole co. fell at her feet, and wept and implored. And Mr. Hudson pleaded eloquently, and swore that Charley was the finest fellow in the world and just dying to serve her. (Charley was at that moment roosting under police protection in a secret grotto.) So the madam finally relaxed, and gave orders that the curtain might go up, just as Mr. Behr's orchestra had finished its repertoire, and was preparing for a second round.

The second act discloses Camille in a charming Worth dress for house, discoursing with Armand as to the propriety of getting away into the country with the old duke's money and enjoying themselves. There are several tender scenes in the second act, charmingly enacted, and a lover's quarrel in which the Bernhardt takes occasion to disarrange the furniture. The curtain falls on an impressive tableau, representing Camille and Armand locked in a passionate embrace. As luck would have it, Camille in her simulated pettishness had kicked a chair a little too far to the front, and as the curtain descended it met with the same impediment; and the audience just laughed the same cold, heartless laugh. "Good Lord!" said the policeman in the lobby, and he started for the stage door on a dead run. But woman is ever fickle, ever changing, and she who had stormed a few minutes before now merely laughed.

From this point the play proceeded smoothly, and was a great exhibition of dramatic power. The encounter in the ball-room brought a double recall, and the death scene was portrayed with an intensity which was painful to men and productive of much tearflowing from the ladies. And realistic as is Bernhardt's Camille, and destitute of the finer qualities with which Modjeska has sought to endow it, it is a wonderful art picture and the work of a great actress.

But there will be one happy man when the Bernhardt train rolls westward. "Come up on the bluff," said Manager Hudson, "and see me enjoy myself and forget the past."—*Times.*

Museum: The Ranch King has been the play, and good houses have been the rule. The play was presented in a very acceptable manner.

Gossip: Cory F. Craig, manager of the new Warder Opera House, left Thursday evening for New York to book companies for next season at his new theatre.

HANNIBAL.

Arena: Richards' Circus week of May 9 to good business. This circus travels by boat.

SEDALIA.

Opera House (H. W. Wood, manager): Prohibitory license having been removed, Sedalia is again open to circusses. Barrett's Circus opens the ball 26. First in two years.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Mr. and Mrs. G. A. Wilcox, supported by a splendid cast, produced Leon Maxwell 5-7 to fair houses. The play is one of intense interest, very strong in dramatic action and situations, and of much more than the average merit from a literary point of view. William Hoeflich made a stunning hit in a costume *a la* prima donna. He has a wonderful falsetto voice and uses it to excellent advantage. Howorth's Two Dans and Panorama of Ireland 8; poor show to a poor house. McNish, Johnson and Slavin's Minstrels 20.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Carleton Opera co. week of 9, eight performances, presenting Erminie, Nanon and Merry War. The weather has been as hot and sultry as in midsummer, yet this excellent co. have been favored with good houses throughout the week, and gave general satisfaction. I do not believe there is a more energetic worker in the profession than Mr. Carleton, the life of his co. and a great favorite with the St. Paul public as an artist and a gentleman. Alice Vincent, a very pleasing and attractive artiste, who ever meets with a cordial welcome, sang her roles finely and was favored with a number of handsome floral offerings. Fannie Rice, a bright, clever little actress, piquant, versatile, a charming soubrette, won very noticeable favor. Handsome, shapely Clara Wisdom appeared to much advantage. Rose Beaudet is a good artiste and met with recognition. Josie Bartlett, Jessie Quigley, J. K. Murray, Guy Taylor, Charles H. Drew and Robert Broderick finely rendered their roles and deserve mention. Good week's business. Devil's Auction week of 16.

Olympic Theatre: Week of 9 Mackley's New Merriemakers presented The Blacksmith's Vow. Good performance. Fred. and Jennie Mackley played their parts well. Good business.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Week of 9, Devil's Auction, which, on account of excessive heat, did not meet with the patronage it deserves. Ignatio Martinetti and Edith Murilla as Toby and Jeannette, carried off the honors. Martinetti is a versatile comedian, with a good voice, and is a finished dancer. A brilliant future is predicted for this young man. Special mention is also due the Garnellas in their acrobatic turn. This week Carleton Opera co.

Mention: Still another new theatre, with a seating capacity of 2,000, to be run on popular prices by one of the late lessees of the Pence is among the possibilities of the future.

NEBRASKA.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Janish appeared in Princess Andrea 7; well filled and very appreciative house. Splendid satisfaction.

LINCOLN.

Opera House (Fred. Funk, manager): The McGibeny Family, consisting of fifteen persons, gave a fine concert entertainment to a large house 10-11; Dan Sully 23.

OMAHA.

Opera House (Thomas F. Boyd, manager): Sara Bernhardt played Fedora, Camille and Frou Frou to only fair business 6-7 being unadvisedly high. Daniel Sully's Corner Grocery 20-1. Devil's Auction 23-4.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): B. F. Horning and his co. presented Hoodman Blind 14; light house. The co. then closed. On the Rio Grande 20.

Items: George Wilson, of the Boston Museum co., spends his spare time at Kittery Point, a small village just across the river. Mr. Wilson is soon to take his old part as the correspondent in Held by the Enemy.—Mr. Poore, of the Lights of London co., has been detained here for a week by the illness of his wife.—The Mikado is soon to be produced by amateurs.

Amateur: The Portsmouth Athletic Club, an organization of one hundred young men of this place, on the 12 gave an entertainment, consisting of a minstrel overture and an exhibition entitled An Evening in our Gymnasium. The minstrel part was equal to the average professional, while the athletic part elicited great applause. An exhibition of club-swinging was particularly fine. The house was packed, and such a rush for tickets was unprecedented in Portsmouth, nearly every seat being taken three days in advance.

NASHUA.

Theatre (A. H. Davis, manager): Abbey's U. T. C. co. 14; very acceptable presentation of this old "burr," and seemed to please immensely.

DOVER.

City Opera House (George H. Demeritt, manager): Mora, under the local management of Otis, McDuffy and McDonald, played a week's engagement 9 to good business. Mora is a bright, vivacious little lady of the soubrette school, and although a stranger here, won unmistakable favor. Of her support special mention is due J. B. Clark, Fred. Williams and Emma Whittle. Lights o' London 20.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): There were good houses 13-14, and all seemed to heartily enjoy the comical situations in that very funny skit, My Aunt Bridget, by the Monroe-Rice co. Streets of New York 21, when season closes.

ORANGE.

Music Hall (G. P. Kingsley, manager): Janauschek in Meg Merrilies 12; fair-sized audience.

Arena: Frank A. Robbins' Circus 12; large business.

PATERSON.

Opera House (H. C. Stone, manager): Lillian Olcott in Theodora 13-18; good business. The stage settings, scenery and co. were the finest that ever appeared before a Paterson audience. Miss Olcott was the guest of her genial business manager, Joseph L. Cunningham, a resident of this city. Tony Pastor's co. 19.

People's Theatre: George W. Mitchell closed the season of 1886 87 with Shadowed Crime to good business. Taken on a whole the past season was very successful at this house.

Briefs: Philion's Little Coney Island opened 14 to packed house with Mary and Lizzie Smith, Charles Storms, Harry Ricketts and Murray and Ryan in specialties, and, together with the stock co., headed by Mamie Conway, in The Grand Duchess with ballet. Operas under the direction of George Constantine. Next week Kirma, with George Constance in the leading role. Business promises big.

Arena: Howe and Richardson's Circus exhibited past week to good crowds and gave a good show, considering the price of admission, which is ten cents. They did no advertising whatever, owing to our high circus license, which is $200 a day. Barnum's Circus promises to have immense business 30. I ran down to Passaic 10 to see the Frank A. Robbins Circus, and was much pleased at my reception. Good show to packed tents.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): This house was open four nights of last week. On two evenings the Montague-Turner Opera co. gave portions of The Bohemian Girl, Il Trovatore and Maritana. Only portions, as the troupe contained five members only and no chorus. Attendance light. The Boston Symphony Orchestra were heard the next two evenings, giving an enjoyable entertainment. The season is so late that the engagement was not a financial success, though the audience was of good size the second night.

Court Street Theatre (H. R. Jacobs, manager): Week of 9, the Wilbur Opera co. drew very well, their best liked opera being The Vagabonds, which is their christening of our older friend, Erminie. Ada Gray this week and P. F. Baker next.

Items: The Adelphi still keeps running with variety and muscle.—For the proposed festival at new Music Hall next Fall the guaranteed fund has reached $35,000.—The Meech Brothers are bidders for a lease of this building.—Steele Mackaye threatens to bring a special train laden with admiring New York friends, 500 strong, to see the initial performance of Anarchy on Decoration Day.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): A local benefit performance held the boards on the first night of last week, and the house was closed Tuesday. The Little Tycoon came for two nights on Wednesday and did a good business. Margaret Mather followed for the remainder of the week presenting Leah on Friday, Romeo and Juliet at the Saturday matinee and As You Like It in the evening. The audiences were of good proportions and were evidently pleased with what they saw. The only attraction booked for the current week is the Montague-Turner Opera co., under Max Strakosh. The Bohemian Girl and the fourth act of Trovatore will be sung on Tuesday and Maritana on Wednesday.

Museum (Jacobs and Proctor, managers): A Messenger from Jarvis Section for the first half of last week and Hicks and Sawyer's Minstrels for the latter half did a good business. The announcement for this week is Fisher and Hasson's Cold Day co.

TROY.

Rand's Opera House (E. Smith Strait, manager): The three performances of Michael Strogoff 11-14 were well attended. Edmund Collier and his support deserved and received much credit. Scenery fine. Margaret Mather, 16, in As You Like It. Frederic Bryton 24.

Griswold Opera House (Jacobs and Proctor, managers): Last week was divided between Hicks and Sawyer's Minstrels and A Cold Day. Fair attendance. Andy Hughes' co. current week. Strogoff next.

NEWBURG.

Opera House (Colonel Dickey, manager): The Julian Comedy co. gave good satisfaction to good business entire week.

Item: Wettlaufer's Pavilion Theatre co. continues to fill the tent at popular prices.

ROME.

Opera House (W. S. Sink, manager): King Hedley and Harrison's Silver King 10; fair house; good entertainment.

Change: The management of the Opera House changes hands June 1. Charles Tuttle, having rented the house, he proposes to make many needed repairs and have it in good order. W. S. Sink (present manager) has assumed management of the English Ballad Concert co. of New York. Will is a good manager and has a first-rate co., and we wish him success.

GENEVA.

Linden Hall (Morris Heming, manager): The Girl I Left Behind Me played to a small house. [illegible] no stranger here.

Arena: Doris' Circus will show here June 8.

WATERTOWN.

City Opera House (E. M. Gates, manager): [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Barnabee, H. C.	Mortimer, Gus.
Green, Harry	Morison, L.
Hathaway, H.	Morris, O.
Cowell, G. W.	Martin, Theo.
Gilbson, C. E.	McAllister, Miss
Clarke, Laura	McCleanin, R. F.
Coombs, Jess	Norton, H.
Cowles, William	Newell, Frank
Clinton, Kate	Ogden, J. K.
Chanfrau, Henry	O'Connor, Owen
Coote, Bert	Oglesby, Dick
Clifton, Geo.	Owen, Walter
Coote, Robert	Price, G. Morton
Ciassetta, Jules	Perky and McFaddon
Clark, Francis	Plympton, E.
Cooper, Thos. A.	Palmer, Nannie
Delaney, M. J.	Petrovsky, Marie
Dunham, G. D.	Pelton, Walter H.
Drew, Mrs. John	Parlor Match, Manager
Davenport, E. L.	Parker, J. W.
Ellis, Mrs. C.	Percy, E. S.
Ehler, Effie	Paxton, G. S.
Evans and Hoey	Periere, Miss L.
Edwards, Walter H.	Rehan, Arthur
Ebing, Louise	Robinson, Mrs. D.
Erwood, R. J.	Roberts, M.
Elton, Lillian	Revere, Blanche
Franks, Josh	Roberts, C. W.
Foster	Ricketts, Geo.
Fort, J. T.	Robson, Stuart
Flemings, W. J.	Randall, R. B.
Field, Francis	Sanford, H. E.
Foster, Mary	Sannon, Bessie
Ferguson, R. V.	Stanley, Miss O.
Gilmore, Max	Stafford, W.
Gilbert, W.	Sullivan, J. R.
Greenfield, J. M.	Shiss, Giles
Hanchett, D.	Stevens, E. A.
Harrison, Louis	Sanger, Miss M. A.
Hawkins, C. B.	Steen Family
Hilliard, Harry	Stern, Hollis
Hall, Minnie	Sydney, Myra
Hanvell, G.	Seer, A. L.
Harris, Hamilton	Saxton, M. Miss
Hoyt, Ed. M.	Stinson, Fred.
Hamblen, W. J.	Stevenson, Chas.
Heath, Marie	Smith, C. H.
Howard, Mr. C.	St. Julien, Miss
Hill, Barton	Smith, Mrs. Sol.
Thomson, Will	Taylor, H. P.
Hoen, J. E.	Templeton, Jas.
Joyce, T. A.	Thomas, Belle
Jefferson, Joseph	Thompson, Charlotte
Kensington, George	Thompson, Mrs.
Keene, Thomas W.	Tousey, Kate
King, De Leon	Tyndale, Eleanor
Kidder, E. E.	Underwood, A. R.
Lish, Beatrice	Wright, G. A.
Locke, Henry	Williams, Gus
Lyon, J. H.	White, Legrande
Lestager, Fred	Wheeler, W. H.
Lane, John A.	Winterburn, W. J.
Linton, H.	Walsh, Miss K.
Lawrence, Athlin	Wood, Daisy
Ludlam, Henry	Woodford, Nellie
Laurance, Fred.	Wilson, H. T.
Logan, Anthony	Warren, Ed.
Leahaye, Will.	Warren, M. H.
Lytton, Miss G.	Wingfield, James
Mortimer, J. W.	Woodruff, H.
Mallie, Ida	Woodford, Nellie

***The New York Mirror has the Largest Dramatic Circulation in America.*

NOTICE.

THE MIRROR has removed its offices to 145 Fifth avenue, corner of Twenty-first street.

May Musings.

The blossoms full blooming now spread pearls far and near, and the morning breeze, breathing a musky perfume, bears with it the delicate odor of the modest violet. It is the time when the thoughts of the work-weary actor and actress turn to the vacation near at hand. Travel-stained and fatigued with the continuous round of exacting and exhausting effort, their minds are fixed on the hours of release.

There is much consulting of time-tables, of Summer resort announcements, and the question Where to spend the Summer? is frequently discussed. Some there be—many, we are sorry to say—that are more occupied with the problem, How to spend the Summer? Yet to all who have been in engagements the prospect of rest and recuperation should be enticing. The prosperous will hie to Europe and the fashionable watering-places; the fairly-off will seek the seclusion of more modest and less expensive retreats, while the improvident or unfortunate will linger in town and curse the luck that keeps them among the baking bricks and mortar when Sol is venting his annual fury upon Manhattan. To the former the Summer cannot last too long. To the latter it is too long by half.

However, for rich and poor, for great and humble, for vacationists and town-tied wights, THE MIRROR will brightly shed its reflections during the heated term, showing on its burnished surface everything of value, interest and entertainment that the world of drama and music evolves.

A Notable Occasion.

The dedication of the monument in the Actors' Fund plot, in Evergreens Cemetery, will be a solemn and memorable occasion. The ceremonies, as arranged by those having the matter in charge, will be in fitting accord with its interest and importance The orator, the poet and the singer will unite in honoring the dead and dedicating the noble shaft, erected by the generosity of the living, to their memory. And, truly, there is in the touching associations of the theme that which should indeed make the orator eloquent, the poet rich in tender imagery, and the singer's notes as round and resonant as the grand, full tones of a cathedral organ.

We are glad to see that the programme for the day is designed to give the event as strong a professional tincture as good taste permits. It is meet that the words uttered on that June afternoon shall proceed from the lips of those that are in true sympathy with the drama and its votaries. From hearts that beat in unison with the aims and purposes of the stage, from minds that grasp the true relation of the artist to the rest of mankind, we may expect thoughts that will appeal to every heart and mind in the assemblage.

The monument is something more than an impressive structure of stone. It rears its head in a suburban city of the dead for a deeper reason than even the noble one of memorializing those that have passed away from us in sorrow and distress. It consecrates the sweet charity of the tireless toilers in the dramatic line; it teaches us that all is not selfishness and greed in this work-a-day world; it offers permanent testimony to the generosity and the goodness underlying our human nature, and particularly the class whose lives are spent in making life's burdens lighter for others.

To the honor and glory of the two thousand living persons that helped to raise the monument in Evergreens, as well as to the silent sleepers in the grassy bed beneath it, let the beautiful words sunk in the granite base apply—

> "The benediction of these covering heavens
> Fall on their heads like dew."

Looking Both Ways.

The season is drawing rapidly to a close, and yet there are several theatres playing to such business as they have not enjoyed at any other time since the Autumn opened up the dramatic campaign.

It has been a good season from almost every point of view. There has been much in it to make the manager happy, a good deal to please the player-goer, and not a little to excite the critic's approbation. We have been treated to performances by the most distinguished actors and singers, both native and foreign. The ablest of contemporary playwrights have given their labor to win the public favor.

In short, a glance back at the work of the dramatic year shows that if the stage has not progressed far toward that plane of excellence which its friends hope for it, there has at least been no retrogression.

The remainder of the Spring and the early Summer bid fair to bring us a number of novelties and several more or less interesting theatrical events. The view prospective, as well as retrospective, offers the observer and chronicler of dramatic happenings food for satisfaction.

Personal.

CAREY.—Edna Carey goes to her Summer home in Catskill this week.

GOODALE.—George Goodale, dramatic editor of the Detroit *Free Press*, is in town.

POLK.—Last week J. B. Polk was called to Baltimore by the illness of his mother.

NORTON.—Manager John W. Norton, of St. Louis, is about and attending to business.

WHEELOCK.—Joseph Wheelock has gone to his Summer residence in the New Jersey Highlands.

DYAS.—Ada Dyas has been engaged by Mr. Palmer to play Mrs. Ralston in Jim the Penman on the road next season.

MINER.—Manager Miner is convinced that Mrs. Potter will draw on the strength of her notoriety and succeed on her merits.

BRYTON.—Fred. Bryton closed season last Saturday night. He may resume in two weeks, the short vacation being taken on account of illness.

HASWIN.—Carl A. Haswin is in town looking as fresh and vigorous as if he had not been playing the Silver King for the last thirty-six weeks. He has undergone a pretty severe test of endurance. Mr. Haswin closes in Williamsburg this week, and is considering an offer to reappear as Wilfred Denver next season.

MILN.—George C. Miln lectured at the Grand Opera House, Cincinnati, on May 15, his subject being "Henry Ward Beecher, His Life and Services."

DIETZ.—Linda Dietz will appear as Margaret Preston in Fair Fame at a Madison Square matinee on May 24. This will be the lady's first appearance since her return from England.

MULLE.—Ida Mulle has made a hit by her singing and acting as Rose Maybud in Ruddygore. She is with Stetson's travelling company, and the critics single her out as the star of the cast.

REES.—Stella Rees will shortly visit her home in Indianapolis. She denies that she is engaged by Edmund Collier for next season, but says she was given the refusal of his leading support.

GRANGER.—Maude Granger has closed a starring tour of thirty-two weeks and is now resting in San Francisco. Her health is excellent, and she is looking over three new plays for next season.

PITOU.—Gus Pitou is rejoiced at the arrival on last Thursday of a ten-pound baby-girl as an addition to his family. It has been christened Louise Ruth, and both mother and daughter are reported as doing well.

O'NEILL.—James O'Neill will sail for Europe on June 9 He will be accompanied by Mrs. O'Neill and their little boy. After a trip of several months through Great Britain and Ireland, they will return home in September.

DAUVRAY.—Helen Dauvray is greatly interested in baseball matters, and has offered a massive silver loving-cup as an emblem of the championship of America, if a meeting of the winners of the League and Association races can be brought about.

FOSTER.—Mrs. Augusta Foster has concluded her engagement with Edwin Booth. Her acting was singled out for special commendation by the press, and her Lady Macbeth especially received warm endorsement. Mrs. Foster has not yet signed for next season, although offers of several engagements have been made to her.

RUSSELL.—On the first page of THE MIRROR this week appears a portrait of the leading comic opera prima donna of America—as to voice. She is a beautiful woman, but might be a better actress. However, her shortcomings are an old story—they are atoned for by a rich voice and a charming personality, and all music lovers are proud of her.

JANAUSCHEK.—Mme. Janauschek met with a painful accident at her hotel in Newport, R. I., on Tuesday night. A large and fashionable audience had greeted her at a performance of Meg Merrilies, and on going to the hotel she lost her way, taking a wrong passage, and fell down stairs, breaking her arm. A week's dates were at once cancelled, and medical aid called in to decide when the lady would be able to resume her tour.

Orthoepy.

Wont. The orthoepy of this orthography when it represents a substantive or a verb in the infinitive mood, signifying, to be in the habit of; to be accustomed, differs materially from the orthoepy of *won't*, a colloquial contraction of *will not*, or *will not*. The substantive, and the verb and its participle, *wonted*, are pronounced *wunt* and *wunted*, while the contraction, *won't*, is pronounced *wont*, with the *o* long. The pronunciation *wunt* for *won't*, often heard, is a Yankeeism. It was sanctioned by Webster, but is not now sanctioned by Webster's Dictionary. In the course of the Winter. I have several times heard the substantive, the verb and the participle mispronounced, on the stage, the *o* having been pronounced long.

Youth. Again I call attention to the fact—this time for the special edification of Mr. Harry Edwards—that the *th* of this word does not change its sound in the plural.

Him. There is no other one thing that does more to make a speaker's, a reader's, or a player's delivery stilted and pedantic than the giving of the name sound to the pronouns and to a considerable number of the particles when they stand in unemphatic positions.

Our younger English actors lead on the list of those most given to this bad habit. They all slur *me* and *my*, but for some unaccountable reason they seem to think it would be a serious offence against good usage to treat the other pronouns in like manner.

The *h* in all the pronouns beginning with that letter, when the pronoun is not emphatic, should be touched lightly, often very lightly.

In conversation initial *h* is frequently dropped entirely, in the pronouns, by those whose articulation is least faulty. If anyone doubts this, let him observe and judge for himself, and if then he is of opinion that our English is more pleasing to the ear, and more effective when the little less important words get their full sound, why then let him give them their full sound every time. But he will not be of this opinion, unless he is a victim of congenital pedantry, or is determined, at what cost soever, to shun even the suspicion of being a Cockney.

Not an hour ago I heard a person with a cultured utterance ask the question: "What did you do with the key when you came out?" Yet not more than six of the eleven words received their full sound; the other five were slurred—and properly so, too. Do we give *the* or *a* its full sound once in a hundred times? Do we ever give the articles their full sound, except when we emphasize them? Never! In like manner—the pedantic, half-schooled excepted—we treat *my, me, you, your, her, his, him, their, to, from, that*—in short, all the pronouns and many of the particles.

A few nights ago I heard Mr. John Gilbert, while giving his inimitable personation o Jessie Rural, at Wallack's, speak those two sentences: Let me look at you. Yes, it is you [and nobody else]. Now, how did Mr. Gilbert pronounce the two *you's*? Alike, think you? Far from it. To the second *you*, which is emphatic, he gave its full sound, while to the *ou* of the first *you* he gave, very properly, the sound that we give *y* in such words as *only, many*, etc. How stilted Mr. Gilbert's utterance would have been had he given *you* its full sound in both sentences!

The bare position of a particle in a sentence often changes the vowel-sound. Take, for example, the simple sentence: From whom did you get it? Now transpose *from* to the end of the sentence, thus; Whom did you get it from? and we find that the obscure *u* sound of the *o* becomes a full short-*o* sound. Columns might easily be filled with sentences that would just as forcibly illustrate the *fact* that we often do, and should, slur the particles as this sentence illustrates it.

Imminent. The "eminent deadly breach," said Mr. N. S. Burlew the other evening while he was on the Academy stage dressed in the costume of Othello. Mr. Burlew's pronunciation of English conjures up visions of the Florida swamps. The Academy, one time and another, has been the scene of many a fiasco; but of all the fiascos it has been the scene of, not one, probably, quite came up to the Othello fiasco of the 19th. The thing was under the art direction of one Garrett W. Owens, whose Iago was of the penny-trumpet order, whether considered physically or intellectually. It was an easy task for Miss Mary Atherton, as Desdemona, to shine with such surroundings as she had. She was much the best, and Mr. Burlew was much the worst of the lot. If Mr. Burlew would become an actor, let him begin by learning to pronounce English.

ALFRED AYRES.

Season of the Original Strogoff.

"I shall close the season of Michael Strogoff at Williamsburg on next Saturday night," said Charles L. Andrews to a MIRROR reporter the other day. "The past has been a particularly good season for me up to about three weeks ago, when we struck the cities on the line of the New York Central and found business very bad, not only so for our company, but all others.

"My next season opens at Poughkeepsie on August 6, and I have already engaged John Hay Cossar, Ross O'Neill, Rita O'Neill, Punch Robertson, Nellie Elois, premiere danseuse, and Florine Arnold. Edmund Collier leaves me to go starring, and I have not yet filled the part of Strogoff, though I am negotiating with several strong leading men. Next season I shall bill the feature of the show—the Minuet Carnival—much heavier than before, and I shall make it much more attractive by adding a number of specialty people. Little Hercules and Kissell remain with me.

"Regarding the Inter-State Commerce law, you would naturally believe it would have endless terrors for me on account of the immense amount of scenery I carry. Not so. I always carry it in a special car, so it really makes no difference whether the car is full or almost empty. If there is any change it will be in the fares of the people; but I think that the extra drawing powers of the show-piece next season will make up for any extra expense."

Mr. Haworth to Star in Comedy.

"We have made arrangements with Joseph Haworth," said William R. Hayden, of Dickson, Hayden and Roberts, to a MIRROR reporter the other day, "by which that gentleman will go out starring in Rosedale under our management next season. Arthur Wallack will be interested in the matter, as he owns the play. We will open the first or second week in September, and the play will be produced under the supervision of Lester Wallack. Mr. Haworth has had a phenomenally successful career, and his work in comedy roles has been very highly commended, although he has been so much in melodrama and tragedy lately that his comedy talents have been overlooked.

"In this connection it may be stated that Lester Wallack refused to let the play go on the road if anyone but Haworth played the part. The piece will go out in first class shape, with scenery from the brush of Goatcher. In conjunction with Rosedale, Mr. Haworth will be seen in Hamlet, Othello, Macbeth and other legitimate plays, while his support will include as strong a company as can be gotten together."

The Actors' Fund.

During the two weeks ended May 14. fifteen applications for relief were considered by the Executive Committee. Three were rejected. Four are still on file.

There was expended in relief during the two weeks, $576, including two funerals.

New members and annual dues paid in: Bruce Hayes, Frank O. Ireson, George W. Denham, Blanche Chapman, Zelina Vladimer, Charles E. W. Boell, Joseph Ranson, J. B. Burbank, Charles Fox, Augusta Sohlke, Arthur Leclerq, Neil Gray, Mrs. S. C. Brigham, Annie Wood, Horace Wood, N. S. Wood, Henry Malcolm, E. H. Gouge, Maude Butler, John D. Germon, Alfred Joel, Clementine Vaughn, John R. Pauling.

An Over-the-River Enterprise.

"The People's Theatre in Williamsburg is to be made over into a virtually new house," said A. L. Erlanger to a MIRROR reporter yesterday. "Edmund Fabbioni and Mrs. Lory Stuebel have taken a long lease of the premises, and the doors of the new theatre will be thrown open on Sept. 5. It will remind the visitor of the Bijou Opera House in this city. Signor Shaki, an Italian painter and decorator, is looking after the embellishment of the interior. The new proprietors are artistic in taste, and are very ambitious to make a success in the theatrical field. The house will have an equipment for almost any theatrical representation. It is situated in the most fashionable quarter of East Brooklyn. The booking has been placed in my hands, and the list so far—which I am not prepared to show—will be a surprise, especially as the house may be looked upon as a new-comer. When the list is printed it will be seen that the success of the house is almost assured."

Mr. Mansfield's Summer Season.

"We shall open our season of four months at the Madison Square Theatre on May 30," said Edward D. Price, manager of Richard Mansfield. "What we shall open with we have decided not to announce until next week. It will not be Dr. Jekyll and Mr. Hyde, however. Mr. Mansfield is thoroughly tired out. Dr. Jekyll is a very hard part for him, the physical and mental strain being terrible. He has been acting steadily for a year, and consequently he is disposed to favor himself somewhat. I know there is a great deal of interest here over the play, but I feel that it is not judicious to put it on at this season, when people look more for comedy. Later on, if the conditions are favorable, we shall produce it. If not, we will keep it for the Fifth Avenue Theatre.

"It is quite likely that during the season here Mr. Mansfield will be seen in several characters. We have made several additions to the company—Clara Fisher Maeder, Annie O'Neill and D. H. Harkins. Leon J. Vincent will be stage manager, while I shall continue as manager.

"For next season our time is all booked, with no one-night stands, all our engagements being from one to six weeks. We shall begin the season at Hooley's Theatre, Chicago, in the middle of October, and our repertoire will include Dr. Jekyll and Mr. Hyde, The Parisian Romance, Prince Karl and two new plays. That is a list, I think, that will suit the necessities of any case or the desire of any audience. We shall carry scenery only for Dr. Jekyll and Mr. Hyde."

Letters to the Editor.

A S R'S OPINION OF AN ACTOR.

SAN FRANCISCO, April 25, 1887.

Editor New York Mirror:

MY DEAR SIR:—This is, I believe, the first time that I have asked the use of your valuable space, and as it is the best medium for conveying my desire, with your permission I accept the opportunity.

In my eighteen years of varied experience in this delightful profession, during which time I have enjoyed the fellowship and friendship of all that are prominent in it, I have never met one so worthy of encouragement as he whose name I am about to mention. It is through you that I wish to thank him, that my other friends, when they take his hand, may know they are taking an honest one. He has talent beyond his own belief. He will make a great artist. He is a thorough musician, having composed and arranged music for my company. He played a character part in Over the Garden Wall, the Judge in Bronson Howard's Baron Rudolph, and a character part in Otto. These roles are entirely different. Heretofore he has paid most of his attention to comic opera, and I had the honor of introducing him to the dramatic stage. He is a man fitted for any New York theatre, particularly a comic opera house.

He has my sincerest friendship, and I beg my friends to shake him by the hand. He leaves me here on my second night, because he is honest, and nothing could induce him to break a prior engagement. I allow him to go, although I hate to lose him. This gentleman is Frank David, who made such a hit in The Maid of Belleville at the Star. I beg to publicly thank him for his kindness to me. I wish to impress upon you the sincerity of this letter, and also to accept my regard for your paper. Yours truly, GEORGE S. KNIGHT.

THE ASHTONS.

NEW YORK, May 14, 1887.

Editor New York Mirror:

DEAR SIR:—I wish to correct a little injustice in your last week's issue, of which I am quite sure you are not aware. It is in reference to Mrs. Ashton. J. L. Ashton, of Detroit, need not be so emphatic in denying her as his wife. You can take my assurance she never claimed to be She is the wife of the late J. B. Ashton, a very capable actor, whose greatest fault was a desire to barn-storm in preference to accepting a salary. She owes her misfortunes to that to-day. She is worthy of any assistance his or her friends can extend her.

Very truly yours,
J. J. SPIES.

A NEW VIEW OF THE I. S. C LAW.

SLEEPY HOLLOW, May 16, 1887.

Editor New York Mirror:

DEAR SIR:—I herewith advance a few ideas on the I. S. C. L. If I appear somewhat late on the subject it is not because I have just now discovered these points of my argument, for, indeed, I have advanced them as free as salary, whenever opportunity afforded, but have been waiting for some one with a broader meaning of the law to place it before you.

I find many reputable managers under the impression that railroads cannot make rates or "discriminate." The law distinctly gives the railroads the right to discriminate:

Sec. 2. That if any common carrier subject to the provisions of this Act shall, directly or indirectly, by any special rate, rebate, drawback, or other device, charge, demand, collect, or receive from any person or persons a greater or less compensation for any service rendered, or to be rendered, in the transportation of passengers or property subject to the provisions of this Act, than it charges, demands, collects, or receives from any other person or persons for doing for him or them a like and contemporaneous service in the transportation of a like kind of traffic, under substantially similar circumstances and conditions, such common carrier shall be deemed guilty of unjust discrimination, which is hereby prohibited, and declared to be unlawful.

Laws are enforced in their "meaning." Some phrasings require legal expounding for proper interpretation, but the "meaning" of Section II. should be patent to anyone. It says they have the right to "discriminate" and do not break the law unless they "discriminate" unjustly. "For a like contemporaneous service in transportation of a like kind of traffic, under substantially similar circumstances." Discrimination can be used where the circumstances are different.

The law reads: "Reductions in such published rates, fares or charges may be made without previous public notice." For illustration: The present posted rate from New York to Chicago is $15. Under circumstances such as a theatrical company of twenty-five persons wishing limited transportation from New York to Chicago, a railroad has the right to "justly discriminate" and to perform that service for $10 per capita, provided they immediately after post the rate in New York The posting of the rate does not compel them to give the rate to anyone else unless the circumstances are substantially similar. That rate prevails for "a like service" only. It can be increased by the railroad giving ten days' notice of such change by posting the increased rate, or it can be cut even lower without any previous notice whatever, provided they "immediately after" post the notice of the further reduction.

A paper is in circulation for the signatures of theatrical managers, setting forth the damages sustained by the enforcing of the law, and petitioning the Commission to give the railroads the privilege to "discriminate" in case of theatrical combinations.

The law already provides that privilege, but the railroads don't choose to "discriminate." The monopoly prefers to misinterpret the law, and use the misinterpretation as a cloak for their bluff. They say their hands are tied. They tied them themselves to keep them out of their own pockets. By the time the Commission is ready for action the monopoly will have had sufficient time to see the effect of their bluff and act accordingly. It is a "pool" with a muddy bottom, but the big fish as well as the little must come to the surface for air. Then we shall see the slimy bull (head) just from the muddy bottom, the greedy shark with monopol mouth and the sleepy-eyed sucker.

With these few shots at the I. S. C. L. target, I will close, leaving some better marksman to hit the "bull's" (eye) and "ring the bell" on this "hickory nut."

Yours in the Summer, EZRA P. KENDALL.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

I have watched the policy pursued by Mr. Aronson at the Casino with a great deal of curiosity and interest. He has solved the problem of successful comic opera management not alone by the selection of works well attuned to the popular ear and the luxurious mounting thereof, but chiefly in making and keeping the *ensemble* dominant. When we speak of a performance at this house it is more in commendation of the whole thing than of an individual member of the cast. Knowing full well the risks attaching to semi-stars, Director Aronson avoids them by featuring nobody in particular. Wilson has perhaps identified himself more conspicuously with the establishment than any of the other favorites, by a protracted period of industrious, conscientious and intelligent endeavor. For the rest, any or all could be replaced by other artists without the public knowing or caring very much. Nobody save the management has the key to the situation at the Casino, and that is why the stage department is conducted without the freaks and friction incidental to most opera comique companies.

* * *

Henry French's season at the Grand Opera House has been munificently prosperous. He has not had a losing week and the profits as a rule have been large. In securing this very popular theatre French made a shrewd strike, while Abbey lost one of the best theatrical properties in the country. The latter's prospects of making money at Wallack's next season are not considered especially encouraging in many quarters. His salary list will be extravagantly high, while his rent will make the place even more impracticable than it has been to Mr. Wallack. The wiseacres point to Mr. Abbey's failure at the old Park as evidence of his inability to conduct a stock company. Taste, accurate judgment and artistic knowledge are deemed essential for the direction of an establishment of this kind, whereas in Mr. Abbey's special field of dramatic speculation—the manipulation of big European attractions—there is little need of those qualities. I suppose that that modest, retiring and veracious person, Marcus Aurelius Mayer, will be connected with the house in some capacity. The question has often been asked, Why does Mr. Abbey place so much value on the services of this diffident and decorous son of California? I believe that he has on several occasions been the means of helping Mr. Abbey to finance himself out of what is popularly termed a "hole," and in gratitude the timid Marcus is regularly retained in the Abbey retinue.

* * *

Messrs. Schoeffel and Grau have got the best of the deal with Messrs. Moss and Wallack. The Star Theatre is a safe and solid property.

* * *

Osmond Tearle has not engaged for next season at Wallack's, despite gossip to the contrary. He declined to share the leading parts with Kyrle Bellew, for he did not wish to embark on an engagement that would assuredly lead to bickering, jealousy and annoyance. He acted wisely in refusing what under different circumstances would have been an enviable offer.

* * *

If Mr. Miner rushes Mrs. Potter through the country next season, and does not play her too long in New York or any other important cities, the probabilities are in favor of her tour proving profitable. If she makes protracted stays her deficiencies will outweigh the curiosity to see a lady that has been the subject of a good deal more newspaper talk than most of her contemporaries. It was this that nipped Miss Fortescue's tour in the bud. By the time she left the Lyceum to go on the road the whole country knew that she was a mediocre actress, and her press prominence in connection with the Garmoyle case was nullified. Mr. Miner, in laying out Mrs. Potter's route, will do well to remember the lesson of the Fortescue season.

* * *

Ill-natured criticism is not much worse than fulsome twaddle, and of the latter we have recently had some nauseating doses. One can form no adequate idea of new performances by the articles that are printed on them in the dailies boasting the largest circulation. With the exception of the *Times*, *Tribune* and *Sun*, they are either perfunctory, incompetent or asinine. The *World* has so much "Sol Pringle" and "* * *" that one takes its notices *cum grano salis*, while the *Herald* has no opinions at all worth speaking of, and latterly has transcended its past record in the matter of imbecile comment and flippant chronicle. The *Tribune's* reviews are always able, the *Times'* are thorough, and the *Sun's* are pithy and pointed. Elsewhere just now the field of metropolitan criticism is like unto an arid desert.

* * *

It seems that the information given by Frank Cotter respecting the circumstances of J. B. Polk's closing was of equivocal intent and purpose. Mr. Polk says that he was not guilty of unprofessional conduct in terminating his season. "I engaged my company for twenty-eight weeks," explains the comedian, "and we played not only that term, but two weeks more. Under the circumstances no notification on my part was necessary, as the period contracted for had been exceeded. Mr. Cotter could not have indignantly declined a re-engagement, because it was not offered him." Mr. Polk's words receive the corroboration of his advance agent. Mr. Cotter, by the bye, forgot the requirements of truth, if, as Mr. Polk says, he denied giving me the material for the paragraph whose accuracy the actor impugns. Mr. Cotter brought it to THE MIRROR office, and to avoid the possibility of error took the trouble of putting it in the form of a written memorandum.

* * *

Manager Hill is pleased as punch over his season at the Union Square, which, owing to shrewd manipulation, has been handsomely profitable. He also claims that Margaret Mather's present tour has brought the largest returns of any, and that the Columbia in Chicago has made a goodly pile of money. All of which Mr. Hill supplements with the pleasant intelligence that the Union Square will be decorated like a Broadway belle during the Summer, and that his mind is at peace with all mankind.

* * *

Kitty Cheatham, a bright and intelligent young girl who has made rapid progress in comic opera with Carleton during the brief period of her association with the stage, is in receipt of several advantageous offers. Mr. Dunlap wishes her to head his troupe as prima donna next season, and a place in the Casino company has been held out to her. But Miss Cheatham is by no means determined that she will remain in opera comique. Her family are averse to it and she would prefer to ally herself with the drama. Whatever course she may pursue her progress will be watched with pride and interest by Tennesseans generally on account of her wide and distinguished social connection in that State.

* * *

In St. Louis last Saturday night a bald-headed man climbed to the stage of the Grand Opera House while Jeffreys Lewis was playing Stephanie in Forget-Me-Not and presented the actress with a diamond-studded Elks' badge in recognition of services rendered by her to the Order. Public presentations of this sort may be particularly gratifying to the recipient, but they are a nuisance to the auditors and an unwarrantable interference with the uninterrupted enjoyment of a performance—a right that certainly cannot be gainsaid.

* * *

I met Selina Dolaro on Broadway the other day, and I was happily surprised to find that her eyes had regained something of their old sparkle, her smile its cheerfulness, her form its roundness and her step its elasticity. She was a different being from the emaciated, cough-racked woman of a few weeks before. A miracle that the doctors could not work was here. It had been wrought through human kindness, generously extended by a warm-hearted manager and a sympathetic circle of actors. I do not know what will be the artistic result of the performance of Fashion for "Dolly's" benefit at the Madison Square this afternoon, but the new life the promise of it has put into the soul and body of this clever and charming woman ought to bring a shower of blessings upon Manager Palmer and the others that have been instrumental in giving a hearty helping hand to the actress in her illness and distress.

* * *

Lelia Farrell has come back from San Francisco entirely recovered from the pulmonary trouble that compelled her retirement to a more salubrious climate a few months ago. She is now as buxom and comely as of yore, having gained something like thirty pounds in weight while on recuperation bent.

* * *

During the Summer our actors have shown a disposition to rival the Mets and the Giants in the noble athletics of the diamond field. Our Sage commends to the professional eleven, as a useful training, to practice hard on the double-bass, with special attention to pitch and runs, and diet liberally on batter-pudding.

* * *

Mr. Bellew doesn't find everything American unsatisfactory. He has bought and shipped to England a launch with a naphtha-engine, in which he will amuse himself by simply traversing the Thames during his Summer outing. One of Bellew's more or less good qualities is a healthy love for aquatic sports.

* * *

Dr. Robertson had a narrow escape the other day. By mistake he drank several ounces of digitalis—a deadly poison—in place of cocoa wine. Fortunately the quantity served as an antidote, and this, with the adoption of prompt remedies, saved his life. The Doctor examines his beverages critically now.

* * *

The Mohican Club had the last High Jinks of the season on Sunday night. Popular actors, politicians and journalists were as thick as blackberries. Messrs. Vanderfelt and Powers were among the post-prandial entertainers of the gathering, and Dr. Richmond did some of his amazing hanky-panky tricks, causing the wampum of the warriors to disappear in a manner rivalling in finish that of Cadeaux Wilson. Edward Aronson presided with his usual grace, and the Jinks was voted a memorably pleasant affair.

* * *

I am told that Dan Leeson's condition was not such on Saturday night as to warrant John Gilbert's exposure of it to the audience. He had been indiscreet, it is true, but credible witnesses testify that he was quite capable of going through with his part without exciting comment among the audience. If this be true, Mr. Gilbert deserves almost as much censure as Leeson for having unnecessarily dragged the matter before the curtain.

To Dedicate the Monument.

The arrangements for the dedication of the Actors' Fund Monument in the plot in Evergreens Cemetery approach completion. Yesterday the committee appointed to take charge of the matter met and agreed upon the principal features of the programme. There may be some slight variation in them, but the ceremonies will run about as follows:

Rev. Dr. Houghton will offer a prayer. The opening address will be spoken by the President of the Fund, A. M. Palmer. This will be followed by an ode, words by George Edgar Montgomery, which the combined choruses of the Casino, Standard and McCaull companies will render under Jesse Williams' direction. William Winter will deliver an original poem, which he has consented to prepare for the occasion. Edwin Booth will pronounce an oration. There will be instrumental music by Cappa's Seventh Regiment Band. The gathering will disperse after the Benediction by Dr. Houghton.

The Elks, Actors' Order of Friendship, Dramatic Fund members and the various theatrical associations, all members of the profession and the members of the press are to be cordially invited. There will be a platform for the speakers and a stand seating three hundred for the specially invited guests.

The lapidaries have been set at work putting inscriptions on two sides of the monument—the remaining two are yet to be determined upon. Mr. Winter arranged the following, which will be cut on the front of the base:

> In Loving and Reverent Memory of many votaries of the Stage, whose ashes are buried near it, this Monument was placed here by the Actors' Fund of America, June, 1887.
>
> "The benediction of these covering heavens
> Fall on their heads like dew."

The following, composed also by Mr. Winter, will be placed on the rear of the base:

> Here, to your eyes our earthly labours done,
> We who played many parts now play but one,
> We knew the stops; could give the viol breath—
> But now are only monitors of death.
> Yet, even thus, our relics may impart
> A truth beyond the reach of living art,—
> Teaching the strong, the beautiful, the brave,
> That all life's pathways centre in the grave;
> Bidding them live, nor negligent nor fond,
> To bless this world, yet ever look beyond.

The day set for the ceremonies, as hitherto announced, is Monday, June 6. Should the weather be inclement they will be postponed to the following Wednesday, Tuesday, the 7th, being given over to the annual meeting of the Fund Association.

Scanlan's Season.

"W. J. Scanlan will close a season of thirty-eight weeks in Hartford on Saturday night," said Manager Pitou in conversation with a MIRROR representative recently. "The past season has been the most successful he has yet known. He has appeared in all the principal cities, and in a number of the theatres has done the largest business of the season. Not a single performance has been missed, and the gross receipts up to last Saturday night were over $120,000. By the end of the week which closes the season, they will amount to $125,000. Mr. Scanlan is taking good care of the money which he is making, for only recently he purchased a couple of flat-houses in 126th street on the West side for $32,000. He was offered a large advance on the purchase price only a little while after, but he intends retaining the property.

"About June 1 Mr. Scanlan and myself will go on a fishing trip up to Canada as the guests of O. B. Sheppard, manager of the Grand Opera House, Toronto. Mr. Sheppard has a charming Summer residence at Lake Simcoe, about forty miles from Toronto, and here we expect to enjoy ourselves greatly. Mr. Scanlan has had a long and arduous season, and he looks forward to his Summer rest with a feeling of pleasure. Our contract has still two years to run. After our trip to Canada Mr. Scanlan goes to Saratoga for a few weeks. Then he goes down to the seashore, and on August 1 leaves with me for San Francisco, where he opens his next season at the Bush Street Theatre on August 29, playing there for three weeks. We shall continue Shane-na-Lawn and The Irish Minstrel, and during the Summer will write several new songs for them.

"With his other work Mr. Scanlan is busy writing, in conjunction with myself, a new local melodrama. We hope to be able to complete it this Summer and produce it next season. Mr. Scanlan does not appear in it. It is not an Irish play. Mr. Scanlan is a very good hand at dramatic work, all of the sketches in which he used to appear having been written by himself.

"Notwithstanding the Inter-State Commerce law, I have arranged Mr. Scanlan's route for next season so that I confidently expect a larger year even than this has been, and do not look for any material increase in expenses. When the bill was before Congress I began to fix the routes for both the Mantell and Scanlan companies, feeling sure that it would pass. The coming season I have eight weeks in and around New York. I bought my tickets to San Francisco before the bill was passed."

In the Courts.

WAS HE A MANAGER?

The suit of Edward Gilmore against Mrs. Langtry for $10,000 for services rendered as manager is attracting considerable attention, and if it ever comes to trial will be most interesting as well as important in defining the duties of manager and agent in the eyes of the law, and to what extent an actor is liable to a manager. Mr. Gilmore made out the twenty weeks' tour for Mrs. Langtry, and made the contracts with out-of-town managers for her, and, as he claims, acted as a manager. They had made their first arrangements by cable, and she had asked him to make no arrangements till she saw him. Acting under orders he had arranged a tour for her which had already netted her $70,000, and owing to his exertions her contracts in reference to percentage had been much better than she otherwise could have gained. She had corresponded with him and asked him to engage a leading man for her and treated him as a manager. As the matters connected with her tour were settled late in the season he had experienced difficulty in displacing attractions that she might take their places, and at the same time receive goodly portions of the receipts.

As a result of all his work he had served a summons upon her to answer in twenty days why she should not pay him for services as manager. Mrs. Langtry told her lawyer to fight the claim, and unless she changes her mind there will be much talking in Court and big lawyers' fees at the end of the litigation. On her part, Mrs. Langtry says she had offered Gilmore money for his services, but that he had declined such proffers on the ground that his arranging business affairs for her was done out of pure friendship and as a mark of esteem. Mrs. Gilmore had said nothing would induce her husband to receive his portion for friendly services. Once, however, he had accepted a cheque for $2,000 from her. Mrs. Langtry's friends also claim that Mr. Gilmore offered to serve as her manager for 1887 for twenty-five per cent. of the receipts, but that she had rejected the offer.

VERDICTS FOR CHORUS-GIRLS.

Alfred W. Young, Ruth Forbett, Jennie Woods, Jessie Woods and Jessie Watson, chorus people who were discharged by the American Opera Company without receiving their full pay, as they claimed, obtained verdicts in their favor in the City Court last week. The sums are as follows: Miss Wilson, $472.50; Jennie Woods, $472.50; Jessie Woods, $420; Ruth Forbett, $472 50 and Mr. Young $493 50. A motion was made by the company's lawyer to set aside the verdict on the ground that a rule of the company provided for the discharge of members of the company decided to be incompetent. Judge Browne reserved his decision as to this motion.

He Doesn't Retire—Just Yet.

During the past season paragraphs have been going the rounds to the effect that Sol Smith Russell was to retire from the stage at the close of his present tour. These paragraphs have gone uncontradicted until now. Probably Mr. Russell enjoyed his "farewelling" and the regrets of the public, etc., that it was about to lose one whose "name had become a household word," etc., etc. These constant reminders of the affection of the public may have had the same effect upon Mr. Russell as the reading of the obituary had upon the man who hadn't died. All this time Manager Berger had been quietly booking Mr. Russell into next season, and then comes bounding into town with a cut-and-dried denial of the proposed retirement.

"Mr. Russell doesn't retire from the stage just yet," said the smiling manager, with a twinkle in his eye that told that the report had not troubled him to the verge of insomnia. "We have closed a very profitable season of forty weeks, and I have already booked twenty weeks into next season. Mr. Russell has always made an early start, and we have arranged to open on July 25. Edgewood Folks will be revived. Mr. Russell did think of retiring—in fact at one time had made up his mind to do so. He has been on the stage from boyhood and is yet a young man, and I think that one season out of harness would bring about a yearning for the road that he could not resist.

"I'm now off for Grand Rapids to look after Powers' Grand Opera House, which I have leased, and also the daily paper which I started a year ago, and which is conducted by Lloyd Brezee. It's a handy thing to own or control a newspaper in a city where you own or manage a theatre. The daily is a healthy bantling, just a year old. It has the biggest circulation in Grand Rapids, and on the threshold of its second year is found to be on a paying basis. Improvements will be made in the Opera House during the Summer."

The Coming Season at the Star.

"Business for the past season at the Star Theatre has been most prosperous," said Manager Charles Burnham. "There were only two attractions that did not do the business expected. They were Lilian Olcott in Theodora and Dion Boucicault during the first two weeks of his engagement. He was to have produced two new plays, and if he had done this I have no doubt there would have been good houses. However, the business with The Shaughraun pulled it up somewhat. The Pyramid has opened here to very good business, and we believe it will continue for quite a run.

"The next season will open on August 22, with a novelty, following which there will be a spectacular production of Held by the Enemy, with the author in the cast, the company considerably strengthened and increased, and with newly painted and elaborate scenery. In fact the engagement will be made a memorable one, and the novelties introduced to advertise the play will catch the town. The play has never had a chance at a big house, and I think that it will run for four weeks to as big business as was ever done at this theatre. Following the Enemy a new French opera company will make its first appearance. The other engagements will include Joseph Jefferson, Henry Irving and a famous German tragedian. In fact the coming season will, I think, prove that this house still holds its place as the 'star' theatre."

Manager Greenwall's Rosy View.

The distinguished bohemian and theatrical bandit who doesn't know whether he is a Texan or a New Yorker arrived in the Metropolis last week, and is now circulating about the Square and talking up the Lone Star boom, dramatic and otherwise. Coming from the Reagan State, which, on account of its vastness, is not so Inter-State as some other States, Manager Greenwall can dilate upon the obnoxious law to any extent. On this visit the manager is loaded down with a good deal more information than simply pertains to the cotton crop—upon which he now touches lightly, merely remarking that the drouth has been dispelled by copious rainfalls—and to a MIRROR reporter he delivered himself with directness and dispatch on the mercantile, manufacturing and theatrical outlook in Texas.

"The success of the past season in Texas is too well known to call for more than a brief review," said he. "Every good attraction played to the capacity of the houses. The success was artistic as well as financial; for the State never before had such a fine list of attractions: Patti, Booth, Robson and Crane, the Hanlons, Effie Ellsler, Kate Claxton—these are a few, and, with the exception of Patti, who retires, they may be depended upon to come again.

"So much for the past season, I have been here less than a week, and have already picked out and booked twenty-six leading attractions for next season. I guarantee to managers the same railroad rates as last year—if not better. In fact, I'm in a better position than ever in offering terms to companies, and for this reason the theatre-goers of my bailiwick will have the best the country affords. By the way, there are four new theatres building in the State, or on its border—at Marshall Temple, Fort Smith and Shreveport. All the important theatres are being thoroughly overhauled and refurbished.

"Now let us look at the State in some other aspects, all bearing favorably upon theatrical interests. Railroads are building in every direction. There are now two through lines to the Pacific Coast. The first train over the Atchison, Topeka and Santa Fé line will pass through the State on June 1. No one line will control the business—there will be plenty of competition. Galveston has subscribed $3,000,000 for a new road—every cent from the pockets of her citizens. Texas is so big that the Inter-State law lays but a very light hand upon it. A tremendous real estate boom has set in, and a continuous caravan of Northerners is streaming into the State, seeking to settle or to invest capital. Twenty artesian wells are being bored at Galveston, and the city will have fresh water for the first time. A large sugar refinery is one result of this enterprise. Two other manufactories will be established—bagging and a bakery. The former will have an important bearing upon the cotton trade, as hitherto we have had to depend mostly upon Europe for bagging. At Dallas and Houston oil refineries will be new factors. In recent years accommodations for travellers have greatly improved in Texas, and there are now no finer hotels in the South. The outlook was never brighter for the Lone Star State, and in twenty years I have never seen so many merchants from that region sojourning in New York."

Professional Doings.

—The Cincinnati Elks cleared $900 on their benefit at the Grand Opera House in that city on May 1.

—Manager James E. Fennessy, of Heuck's Opera House and People's Theatre, Cincinnati, is in New York.

—Eugene Bertram and Bassett Willard are in George Fawcett Rowe's company playing Little Em'ly in Boston this week.

—Rene Wellington has secured the Potter Opera House at Amsterdam, N. Y., for the Summer, and is rehearsing a company for a season there.

—Petty's Opera House at Henderson, Texas, bids for attractions for next season, sharing in the Lone Star boom. Will rent or share, as may be desired.

—W. H. Power will be the New York representative and booking agent for the Michigan circuit. Ten large cities are on the list, with fifteen smaller cities to look after.

—Dan Shelby, of the Academy of Music, Chicago, offers for sale, at a great sacrifice, the well-known painting, "The Battle of Vicksburg," from the brush of D. B. Hughes.

—Hale's Opera House at Towanda, Pa., is steam-heated and gas-lighted; everything new and of modern convenience. The house opens August 20, with Will Emery as manager.

—Manager J. P. Garland will have plain sailing in Waco, Texas, next season. Not only has he buried the hatchet with the doughty Greenwall, but the rival theatre is to be turned to other uses.

—DeWitt C. Waugh, scenic artist of the Cincinnati Grand Opera House, has completed a drop-curtain for the recently erected Opera House at Lexington, Ky., and is now busily engaged on the stock scenery.

—The Messenger Opera House, Goldsboro, N. C., is for sale. The house seats 900, is well fitted up, and the patronage is good. The proprietor's reason for selling is that he is about to remove his business to a neighboring city.

—The announcement that W. D. Stone and Nellie Pierce had been engaged by the Ford Amateurs of Savannah, Ga., was premature. The Fords wanted them, but they decided to remain in the city until settled for next season.

—An error in a recent advertisement in THE MIRROR announcing a change in the management of the Opera House at Rome, Ga., made the population of that city read 1,900, when it should have read 12,000. Frank P. O'Brien, of Birmingham, Ala., is booking for this house.

—F. F. Proctor has completed arrangements for the erection of a new theatre in Boston. The site is on Washington street, near Dover, and the house will be ready for opening in September. It will seat 2,000, and the prices will range from twenty cents to $1.50. Only the best attractions will be booked.

—Edwin Booth closed the regular season at the Hyperion Theatre, New Haven, on May 21, drawing nearly $2,500. The house is now being refurnished and redecorated, and no pains are being spared to make it one of the handsomest houses in New England. Manager Bunnell is rapidly booking a long list of attractions.

—Sedley Brown's Summer stock company will consist of the following people: Henrietta Crossman, Mr. and Mrs. Archie Cowper, Mr. and Mrs. Charles Mitchell, Mr. and Mrs. Frank McKendrick, DeLoss King and Clarence Montaine. Messrs. Brown and Montaine will each produce a new play during the season.

—The new Moulton Opera House in Laconia, N. H., will open in September. It seats 900, and is one of the best equipped for a town of its size in New England. The stage is 26 by 46. The population of Laconia is 10,000, with as many more within a radius of ten miles. The business is solely manufacturing. No [illegible] companies will be booked.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Mitchell in Little Barefoot 10; large audienne. Howorth's Hibernians gave a very satisfactory performance 12. Business fair. Nothing booked until June 6, when Stetsan's co. will present Ruddygore for the first time in this city.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Cattle King co. 9; top-heavy house; general satisfaction; J. K. Emmet 12; full capacity of house. Emmet won new laurels; Tony Pastor 20.

Items: The regular season closes 20. The house will be open for a short Summer season, when cheap-price attractions will be played.—THE MIRROR can now be found up-town at Frank Bahret's News Depot and at the book-stores of Joseph Zalm and William Clauss down-town.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Inshavogue, with Ben Maginley in the leading character, attracted large houses last week. The co., with the exception of Mr. Maginley, was woefully weak. This week Wilbur Opera co.; next, Corinne; next, P. F. Baker.

Casino: Business only medium last week. This week nothing announced.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Helene Adell, supported by a good co., appeared week of 9 in a pleasing repertoire.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Zozo 14; good business. Tony Pastor 25.

OSWEGO.

Academy of Music (John R. Pierce, manager): Maggie Mitchell in Fanchon drew a large house 9. This closes regular season, which has been quite successful. Manager Frisbie, of the Casino, takes possession of the house July 1.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Little Tycoon, 9; well rendered. Margaret Mather in As You Like It, 10.

UTICA.

Opera House (H. E. Day, manager): J. K. Emmet in Fritz, 10; goood house; well received. Michael Strogoff, 11-12: light houses. Maggie Mitchell, 13; full house; well pleased. New York Philharmonics, 23.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Boston Opera co. presented Pinafore, 9; fair house. Dockstader's Minstrels came to a crowded house 13, and entertained immensely.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Michael Strogoff, 9, with Edmund Collier in leading role supported by a good co. Fair house. Harvard Quartette, 10. Bunch of Keys, 14; fair business. Margaret Mather, 25.

AMSTERDAM.

Opera House (T. J. Neff, manager): The Little Tycoon Opera co. came 10 to fair business, and gave best of satisfaction. The co. is superb and the scenery fine. Those deserving of special mention are Richard Kronenberg, Fred. Darcy, Carrie Dietrich, Eugene Nicholson and Hattie Arnold. King Hedley and Harrison's Silver King co., 11; good-sized audience. Few plays are as well constructed or point as good a moral as the Silver King. The co. all through was excellent. Maggie Mitchell in Fanchon, the Cricket, 14; large and appreciative audience; universal satisfaction.

LOCKPORT.

Opera House (John Hodge, manager): Spark's co. in A Bunch of Keys to a good business 13. Marietta Nash as Teddy is bright and clever, her dancing and singing being unusually good. She is an adept in the specialty business, and was ably assisted by Eugene Canfield as Grimes and George Lauri as Snaggs.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Boston Symphony Orchestra, assisted by Helen Hastreiter and Fraulien Ausderohe, appears 17. Maggie Mitchell in Maggie the Midget had a large audience 12. She is a big favorite here. The Syracuse Apollo Club appear in concert 24.

Grand Opera House (Jacobs and Proctor, managers): Daniel Gilfether and Jennie West in A Messenger from Jarvis Section this week. Florence Bindley in A Heroine in Rags, next. Corinne closed a highly successful week's engagement 14.

Music Hall: The Philharmonic Club, of New York, will give a concert 25.

Arena: Irwin Brothers' Circus this week.

COHOES.

Opera House (P. J. Callen, manager): Power's Ivy Leaf co., 4; large house. Montague-Turner English Opera co. played a return engagement 9. Finest co. that ever visited Cohoes. The applause was incessant. Fair house. The Boston Pinafore co. 11. Poor house. The co. stranded here, but got away Friday night. The manager, George W. Heath, was compelled to pawn his watch.

ELMIRA.

Opera House (W. E. Bardwell, manager): Dockstader's Minstrels, 12; large audience. Performance the best ever seen here, was the verdict of the house. Dockstader was very clever, and was ably seconded by Billy Sweatnam and Frank Lawton. The latter is an immense favorite with the Elmirans.

Whiffs: The Elmira Elks held a social meeting on the night of 12 in order to initiate four new members, who belong to the Dockstader party. A. C. Moreland, Grand Secretary of the order, officiated as chief officer, and exemplified the work to the lodge. W. H. Rieger, John R. McWade, John Davis and Howard MacNutt are the names of the new brothers. After the lodge meeting a short social session was held, and a quartette from the minstrel company gave some excellent singing. Brother Frank Lawton, of Hartford lodge, afforded much amusement. The Elks are eighty strong in this city, and lodge only two weeks old.

OHIO.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Loder's Hilarity co. 9-10: fair houses. Hilarity is one of the funniest skits and the co. one of the best seen here this season. Each artist has to respond to repeated encores, especially Jeppe and Fannie Delano, who are two of the greatest favorites that visit Urbana. The Rock Band-Till Family 11; good business. Great musical entertainment.

Ink Spots: Sir Knight Jeppe Delano, of Niles (Mich.) Commandery, had the pleasure of meeting many Sir Knights on the occasion of Roper Commandery conferring the Red Cross on eleven postulants, when a great number of visitors were present.

PORTSMOUTH.

Our new Grand Opera House was formally inaugurated by the Lizzie Evans co. in Our Angel, Fogg's Ferry and Seasands. The house is a handsome one, seating 1,225, with large stage and good dressing-rooms. Miss Evans, who was last here with Barney McAuley, delighted everybody, particularly in Our Angel, which is a strong play. The audiences were made up of the elite of the city, and were very large.

Marietta: Lizzie Evans captured everybody 10, in Our Angel, the play making a decided hit here. Attendance large.

MANSFIELD.

Arena: The town was filled with people 12, attracted by the Forepaugh show. A good parade and two excellent performances were given to large audiences.

MOUNT VERNON.

Forepaugh's Circus drew an immense crowd 11. The largest and best circus show ever given by Forepaugh. Captain Bogardus' Wild West joined at Philadelphia 5.

Items: Bennett's English Opera co. booked for 23, disbanded 9, no reason given.—William Harper, of the *Banner*, was offered the position of press agent for the Forepaugh show, but declined.

BELLAIRE.

Elysian Opera House (Scott and Laschelle, manager): The Bellaire Choral Society gave two interesting musical entertainments 13 to a large and appreciative audience. Coming, Shadow Detective 19, when this house will close for the season.

Item: E. W. Scott, manager of the Elysian Opera House, left Friday for Chicago, having accepted a temporary position on the *Mail*. He will remain away until August. Mr. Scott has made a success of a theatre in this city, though the arrangements for the opening were not made till late in the season. Notwithstanding this he made a big success.

Skipped: Manager Leland, of the One of the Bravest co., which played here 6-7, skipped away from Bellaire at 3 o'clock Sunday morning, 8, taking with him McCarthy, the star, and Cronin, the Irish comedian, and left the other seven members stranded here. Six of them belong in New York, while Miss Hamilton (soubrette) resides in Chicago. The manager agreed to pay passage for all the members of the co to their homes on Sunday morning, and their baggage was taken to the B. and O. depot Saturday night ready for transportation. A benefit was tendered 10 by the citizens. Next morning they departed homeward.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Bennett's English Opera was booked for 17, but cancelled. Nothing else on docket at present writing.

Item: THE MIRROR is on sale at H. Cook and Co.'s bookstore.

CANTON.

Opera House (Louis Schaefer, manager): The Bennett and Moulton Opera co. closed a most successful week's business 14, presenting Olivette, Fatinitza, Fantine, Fra Diavolo, Girofle, Girofla, etc. Second engagement this season, and though the rush has not been quite as large as on the first, they have succeeded in packing the house to the roof as well as turning the people away. The advance sale was enormously large, and the little falling off, if any, is undoubtedly due to the extremely warm weather. The co., with one or two exceptions, is the same. Della Fox, the little prima donna, who so successfully handles all the leading roles, has as many admirers as ever, and received testimonials of admiration in the way of flowers and encores at every performance. Edith Barton, as second lady, has made a host of friends by her successful rendition of her various roles, and certainly shares the honors.

Brief Mention: Frank Hitchcock, baritone and trombone soloist of the Bennett and Moulton co., 12, informs me that he is re-engaged for next season.

Arena: Menches and Barber Ten-cent Show has been here all week doing an enormous business. Very fair circus. Menches and Barber are Canton boys, and started from here this season.

NORWALK.

Whittlesey Opera House (Lew Wheaton, manager); Blind Tom came 9 to good business. Rock Band 19.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Amaranth, our crack minstrel co., gave two performances 11-12 to packed houses. The boys are great favorites. Nothing more booked this season.

People's: P. F. Baker in Chris and Lena played to good business during the week.

Arena: Sells Brothers' Circus drew but fairly 13. Performance fair.

RAVENNA.

Reed's Opera House (G. P. Reed, manager): Silver Spur, 10-12, return engagement; crowded houses. Highly pleased audiences; fine band and orchestra. Largest business since the house opened.

DAYTON.

The Grand (Reist and Dickson managers): Jennie Calef presented a repertoire of popular plays to medium business last week. Third week the co. has filled here this season. The first two engagements were noted for being the largest ever played here at cheap prices.

Arena: Miller and Stowe and Freman's Circus drew crowded tents 12-14. Although the admission is but ten cents, nevertheless the ring attractions are by far the best ever given in this city during the past four years.

Cues: The Summer Opera season opens at the Grand June 27.—James Robinson is with Miller, Stowe and Freeman. He has passed his fifty-first mile-stone, but is still acknowledged the champion bareback rider of the world, as his feats fully demonstrate.—Charles Miller, the Elk's State Deputy, visited Dayton Lodge, No. 58, 12, and paid them a very high compliment for the vim and push shown by the Gem City Elks.—J. Clinton Hall was here last week looking after the Soldiers' Home Summer co., that opens June 6.

ALLIANCE.

People's Theatre (G. W. Lourbeck, manager): Two Johns, 9; crowded house; good satisfaction.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Lewis Morrison co. played Faust as the principal attraction 2. Good business. The co. is under the able management of Ed. J. Abraham, and is a good one The next attraction will be Louis Harrison's Skipped by the Light of the Moon co., 16, week.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, manager): Edwin Booth presented Hamlet for the first time this season (except at the Couldock benefit) before the finest audience in the history of the house 9, and won golden opinions from "all sorts and conditions of men." The star was in superb form and gave to the lines a significance and depth which impressed the audience with the fact that there is but one type of Hamlet, and that the Bohemian. The melancholy Dane of Shakespeare was a living, breathing reality before their eyes. The supporting co. was one of the finest that we've had the pleasure of seeing in tragedy for many years. Even the small parts of the players were in most efficient hands. The Ophelia of Miss Vaders, though not different from the traditional, won much admiration, born of the naturalness apparent in the first scenes, and the psychological study of insanity evident in her portrayal of the madness which followed. Taken as a whole, it it was a most gratifying treat for the Shakespearean scholar, who was largely represented in the symposium which followed at one of the club rooms when the verdict was given. Haverly's Minstrels 21.

Item: Manager Chase reports net profits of $300,000 for the tour. This is simply marvellous, but the figures shown leave no room for doubt.

McKEESPORT.

Opera House (James E. White, manager): Thomas W. Keene in Richelieu 10; fair and interested audience. Lottie Church played a return engagement 12-14 in Trix, John A. Stevens' Unknown and River Pirates; cheap prices; medium business. Miss Church is supported by a well balanced co.

Arena: Doris and Colvin's Circus exhibited 13, and gave the most varied performance that has ever been seen here.

Items: The Criterion Opera co. will make its first stand at Dayton, O., June 27 four weeks. Lew Walters, at present representing Lottie Church, and Milton Abora, leading comedian, are at the head. Season booked solid.—Manager E. White has gone to Europe to spend the Summer. Dr. T. R. White, assisted by Prof. Van Anda (leader of the house orchestra). will manage the Summer season.

ALLENTOWN.

Music Hall (Ellwood Newhart, manager): Walter S. Baldwin's Dramatic co. filled week of 9. Queen's Evidence, Galley Slave, East Lynne, The Danites, Two Orphans, Fanchon and Kathleen Mavourneen was the repertoire. and all were presented in the most satisfactory manner. The co. is composed of capable people, who made the best of their respective roles. This week the Gordon Opera co., with a change of programme nightly.

Between Acts: Mr. Hardy's cornet solos were greatly admired and drew several encores nightly.—Mr. Baldwin's prices were panic, and as an extra inducement a silver cake-dish, silver pitcher and tea-set were given away as prizes.—On Monday Mr. Baldwin, in behalf of the co., presented the Allentown Baseball Club with a handsome floral offering, for sending the Reading Club home with a big O.—The Ponies occupied the lower boxes by invitation of Manager Newhart. In return the club, on the closing of the co.'s engagement, presented them with a large floral horseshoe and nicely framed group in uniform.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Zozo 9; large gallery and fair audience down stairs. Co. only fair. The feature of the evening was the negro boy, who carried the house by storm when he sang "There's a New Coon in Town." He was recalled three times. The play should be improved in many places. Sparks Brothers 11-12; poor business.

Arena: Miller, Stowe and Freeman 20-21.

OIL CITY.

Opera House (Kane and Rogers, managers): Zozo came 10 to good house and gave satisfaction, despite the severe criticism which preceded it from Pittsburg. Love's Comedy co. 13-14, under auspices of G. A. R. Large business.

ERIE.

Park Opera House (John P. Hill, manager): Dockstader's Minstrels 9; large house. This was the best troupe of modern minstrelsy ever seen in Erie. Dockstader in Misfits was sidesplitting—in fact each and every one was very good Zozo 11; good business. I was much disappointed in Blanche Curtisse, the great Vassar beauty. She is neither beautiful nor graceful. George H. Adams, I thought, was nearly the whole show. The Boston Symphony Orchestra 12. Although prices were somewhat advanced the house was well filled with the music-loving people of Erie, and a rare treat they received. Sixty-five artists of recognized ability form the co. It was the musical event of the season. Bennett and Moulton Opera co. 16. week.

Item: John P. Hill and Opera House orchestra benefit June 3.

WARREN.

Library Hall (Wagner and Reis, managers): Professor Bristol's Equescurriculum gave four very pleasing performances 9-11. House crowded by delighted audiences. Helene Adell 23, week; Charles E. Verner June 1.

READING.

Grand Opera House (George M. Miller, manager): Week of 9 Leonzo Brothers with their performing dogs in a repertoire of plays. Good audiences. Performances very satisfactory. This closes the regular season at this house, and the business has been uniformly good throughout.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Dockstader's Minstrels 14; large house. Best of minstrel entertainments this season.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Dockstader's Minstrels delighted large audience 12 The singing of Messrs. Jose. McWade and Rieger was very fine. All were heartily encored, especially Dockstader in Misfits and in his song "Other Arrangements." Professor Parker and his troupe of dogs are worthy of special mention. Bristol's Equescurriculum 12-14; good houses.

Arena: We are certainly to be favored with circuses this year, three being billed at the present time. Doris and Barnum are trying to outdo each other in the way of advertising, the latter having put up many additional bill-boards. Our city is literally covered with show papers. Doris and Colvin 23; Miller, Stowe and Freeman's 25-6: Barnum later in the season.—Mrs. Peter Dayton (*nee* Miss Minnie McNeil) with Main's Circus, is a former resident of this place, and was for many years a member of the McNeil Sisters' Concert co.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The last half of the past week Joseph Murphy and a most excelleet co. presented Shaun Rhue and The Donagh before large audiences. The panorama of the Lakes of Killarney was very fine, and is made one of the principal features of the last named play. This week, which closes the regular season, will be presented for the second time The Little Tycoon The advance sale is large.

Theatre Comique: Last week Gus Hill's World of Novelties gave a splendid entertainment before large audiences the whole week. This week will introduce John W. Ransone and James B. Radcliffe, with their co., in the musical comedy of Cat-Nip-T.

Westminster Musee. Arrivals for the week, the Sandford Girls' Orchestra, the Adams Sisters, Sans Souci Quartette, the Novelty Three, Thompson Sisters, De Forrest and Carroll, Tommy Adams and Morris and Semons. This popular little place closes its regular season in about three weeks.

Item: The Sans Souci Garden opens its doors 30 with Lizzie Evans in Our Angel.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Cora Van Tassel opened 9, week, at popular prices, appearing in Fanchon, Hidden Hand, Esmeralva, Danites, Hazel Kirke, Kathleen Mavourneen and Joshua Whitcomb. (A very modest repertoire!) Miss Van Tassel was well supported by Edwin Young, Clark Earle and Nellie Healey. Attendance good. One more engagement and our supplementary season closes.

New theatre: We are to have a new theatre next Fall; popular price house.

TENNESSEE.

MEMPHIS.

People's Theatre (L. H. Walker, manager): The best bill of the season was offered last week, to immense business.

Park Opera House (Louis Baker, manager): The Strang'ers of Paris co., headed by Frank Tannehill, opened 12 for three nights to fair business. The piece could not be mounted as nice as it has been on larger stages; but, with all, the scenic effects attained were quite imposing.

Items: Robinson's Museum still holds the fort.—Island Grove Park, which lies in the river just above the city, has been leased by Manager G. W. Webb, proprietor of the united monster ten cent shows, and will be opened 14 by his shows for the Summer.—I hear Frank Gray will leave shortly for New York.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Concert 12 for benefit of the orchestra. Largely attended and a complete success. The music was the best ever heard here, and would have been a credit to any professional co. Ada Ochs, the best vocalist in the South, took part, and carried off the honors. The orchestra is pronounced the best in the South by all cos. that have appeared here. Stranglers of Paris 18-19.

S'Death! Manager Albert learned through THE MIRROR that the Stranglers of Paris co. had sent the greater part of its scenery back to New York. When the advance agent arrived Manager Albert refused to allow the co. to play here at standard prices. So "popular" prices will be the rule. The manager also insisted that the co. announce through the press, or by dodgers, that they have sent part of their scenery to New York. This has been done, and the co. will appear here as booked. Our manager cannot be too highly commended for looking to the public's interest. If all managers would do likewise the public would have more faith in their promises.—The Casino, our new Summer attraction, will open its doors this week.

TEXAS.

WACO.

Sale: The fixtures and scenery of the McClelland Opera House were this day (12) sold to the City Council of Temple, Tex., for the Temple Opera House.—Sanford Johnson, former lessee and manager of the McClelland, has taken his departure from Waco and will locate in some Californian city. The building will be refitted and used for mercantile purposes only.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Rag Baby co. held the boards 5-6 to fair business. Frank Daniels as Old Sport made, if anything, a more favorable impression than when here before. The co. is very good, but lacks the presence of Fanny Rice to give it the spice which was before manifest. Roland Reed called in for one performance of Humbug 9, but was greeted by a small audience only. He is excellent and has a good co., and if our town had not already been drained by amusement, would have drawn well. The fashionable portion of the community had a feast of fat things 10, on the first night's engagement of the Thalia Opera co., who opened in Beggar Student. Special mention of any of the artistes would be out of place, as the honors were so evenly divided. The Black Hussar was presented. The Bat, 11 (matinee and evening).

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Cattle King, 14; fair house.

RUTLAND.

Opera House (A. W. Higgins, manager): Cattle King 13; large audience.

VIRGINIA.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Season closed with the highly successful engagement of T. W. Keene and his capable co. The house may be rented until June 10 by cos. happening this way, or by those desiring dates up to that time.

Opera House (Barron and Logan, lessees): Pauline Markham drew large audiences last week, and business was so satisfactory that she has decided to continue during this.

Items: Manager W. H. Sherwood, of the Academy of Music, goes to the Metropolis in a few days to begin booking for next season.

RICHMOND.

Theatre, etc.: The season of 1886-87 is closed Thomas W. Keene in Hamlet 12; fair house.

Mention: The oratorio St. Paul was admirably rendered 14 at Mozart Academy of Music. The auditorium was well filled by a brilliant audience which strongly evinced appreciation by the most hearty and repeated plaudits. The stage was beautifully arranged for the occasion and the singers and orchestra beautifully grouped thereon. "Pity 'tis, 'tis true" that the acoustics of the house are so defective, for the same marred the effect of the rendition of the oratorio to a great extent. Carl Zerrahn, of Boston, acquitted himself in a manner sustaining the reputation that preceded him as conductor.

Arena: The only amusement now left is the dime circus of Frank Huffman which is giving good exhibitions and doing well.

Elks: Lodge No. 45, B. P. O. E., of this city, celebrated its anniversary 9 by a fine parade. The uniform was black suits (Prince Albert coats), silk hats and light-colored canes. Continuing on the evening of 12, a banquet was given at Sanger Hall, at which over 200 (Elks with their ladies) were in attendance.

Crushing: Dime attractions panned out very badly this season, all closing and skipping by the light of the moon, leaving bills unpaid.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Lizzie Evans made her first appearance before a Parkersburg audience 9. The house was well filled and the audience was delighted with Our Angel. Miss Evans as Blossom Jennings was splendid. There were several very interesting and amusing characters. Steve Corey, in his songs, received much applause.

WHEELING.

Opera House (W. S. Foose, manager): T. W. Keene in Hamlet, 9; fair business, interfered with somewhat by Forepaugh's Circus.

WISCONSIN.

MILWAUKEE.

The past week 9 has been very quiet in the amusement line. The Grand Opera House was closed all the week until the 13th, when Only a Farmer's Daughter opened for a three-nights' engagement. This play has been presented here many times, but still has great drawing powers. Emily Fairchild is the particular star this season, und does fairly. Support strong.

At the New Academy 10 the Arion Society concert drew a crowded house and was a complete success. House closed until 14, when McNish, Johnson and Slavin's Minstrels opened for two days and four performances. Good business. Langtry 20-21; Beacon Lights 22-5; Jeffreys-Lewis 29-31.

Variety olio, with Garry Hopper in One Man Among a Million, has been the attraction at the People's.

G. De LeClaire, in Desperate Straits; or, Mountain King 13-15; good business.

More Cowboys at the Dime Museum and the usual big business.

Brief Mention: In the San Francisco letter last week there was mention made of the production of a play entitled A Desperate Game, in which the cast was exactly the same as that of Fortune's Fool as played by Louisa Rial and written by Will. S. Marion. Wonder if they are the same? Little's World closed season here 8. Little says his three weeks' siege with I. S. C. Law has eaten up the entire profits of the season.—Henry Florence left the Fortune's Fool co. here and will spend the Summer in this city.—Manager Raynor, of the People's, is having a tussle with rheumatism.—James Reynolds is in the city ahead of Langtry.—Eddie Cook, the handsome treasurer of the new Academy, will act in that capacity at Schlitz Park during the Summer and George Kingsbury will be head usher.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Devil's Auction to a crowded house 5; co. gave good satisfaction. The Mendelssohn Quintette Club of Boston gave us one of the finest concerts ever listened to by a Sheboygan audience 7. Marie Prescott in Taming of the Shrew and Pygmalion and Galatea 9 and Ingomar 10; good business. Mattie Vickers, Cherub, the Pearl of Serpent Mountain, 14.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Clark's Dramatic co. week of 9 to good business at reduced prices. Mrs. Francis, the star, is quite an artiste, and she has very good support. Nothing stolen.

RACINE.

Turner Hall (William Tiede, manager): Edwin Stuart's Theatre co. played a two weeks' engagement to crowded houses evening of 13. After Mr. Stuart had come before the curtain to make the announcement of the following evening's performance, Mr. Richardson, his stage manager, appeared, and in a few words on behalf of the members of the co., presented Mr. Stuart with a gold-headed cane as a token of the high esteem in which he is held. Mr. Stuart was taken as much by surprise as if the hand of the law had been placed upon him for his boldness as a play-pirate.

LACROSSE.

McMillan Opera House (Truesdale and Hankerson, managers): Gardiner's Only a Farmer's Daughter 9; fair business: weather extremely hot. Stuart's Theatre co. week of 15 at panic prices. Carlton Opera co. 28-9; McNish, Johnson and Slavin 30.

WYOMING.

LARAMIE.

Maennerchor Hall (William Marquardt, manager): Halladay's Georgia Minstrels to good business 6. Janish and co. gave an excellent rendition of Princess Andrea 10.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Ruddygore—it came, we saw, but it did not conquer the tastes of the musical class. This last production from the pens of Gilbert and Sullivan is not up to the standard of their former successes. The co. (Stetson's) is exceptionally strong. Petite Ida Mulle (who has been heard here before as Yum-Yum) captivated her audiences by her clever vocalism and acting. J. W. Herbert received nightly calls. Taking it on the whole, the box-receipts were satisfactory. Nothing "professional" underlined at present.

Toronto Opera House (Shaw and Jacobs, managers): Ada Gray, in East Lynne, the time-honored, all the week. Business fair. Robson and Crane this week in The Comedy of Errors.

By the Way: The Vice regal party occupied a box 13 at the Grand. A large and fashionable audience was in attendance.—J. W. Herbert, of Ruddygore, occupied a few of his afternoons during the past week in coaching the Harmony Club for their coming performance of Patience, and I am requested to tender the thanks of the members for his kindness.—The Volunteer Monument concert at the Pavilion was largely attended 10.—Mr. Shaw the popular manager will take his benefit on 19. He deserves a bumper house and will get it.—The Toronto will probably play attractions into July.—My best wishes to THE MIRROR in its new home.

HAMILTON.

Grand Opera House (F. Reche, manager): Bunch of Keys drew a fair house 10, but did not give good satisfaction, the co. being below par. A benefit was tendered the veteran actor, John Townsend, (of the old Townsend Family) 10, which netted a goodly sum. Miss Dimmock and Messrs. F. Powis and A. C. Beckett, local comedians, made quite a hit in Thayer-Smith's comedietta, Uncle's Will.

ST. CATHERINES.

St. Catherines Theatre (H. G. Hunt, manager): Stetson's Ruddygore co. to a good house 7. A splendid performance. Bunch of Keys to good business 11.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Rhea and her co. played Fairy Fingers, Pygmalion and Galatea, Camille, The Widow, Frou-Frou and The Country Girl to delighted and crowded houses during week of 9. The support was excellent. This is Rhea's second visit to Winnipeg, and she has become a great favorite. Week of 16, Mary Hamilton as May Blossom.

Item: Your correspondent is indebted to Owen Ferree, Rhea's manager, for favors.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ANNIE PIXLEY: New York City April 25, five weeks.
ADA GRAY: Buffalo 16, week.
AGNES HERNDON: Chicago 16, two weeks.
AROUND THE WORLD CO. (Fleming's): Chicago 16, week.
ABBEY'S UNCLE TOM CO: Portsmouth, N.H., 19, Biddeford, Me., 20, Portland 21, Brunswick 22, Bath 24, Augusta, 25, Skowhegan 26, Waterville 27, Bangor 28.
ARTHUR REHAN'S CO.: Washington 23, week.
ANDREWS' MICHAEL STROGOFF: N. Y. City 16, week.
BUNCH OF KEYS CO.: Little Falls, N. Y., 20, Oneida 21, Philadelphia 23, week.
BLACK CROOK (Kiralfys'): Washington 16, week.
BEACON LIGHTS CO.: Detroit 16, week, Milwaukee 22-5.
BENJ. MAGINLEY: New Haven 19-21. Waterbury, Ct., 23-5, Pittsburg, 30, week, Philadelphia June 6, week, N. Y. City 13, week.
BOUND TO SUCCEED CO.. Brooklyn, E. D., 16, week.
BLACKMAIL CO.: Indianapolis 16, week, Chicago 23, two weeks.
BOY TRAMP CO.: Toledo 16, week, Cincinnati 23, week, Louisville 30. week, Pittsburg June 13.
CORA VAN TASSEL: Wilmington, N. C., 16, week.
CHARLES ERIN VERNER: Beaver Falls, Pa., 23. Warren, June 1.
C. A LODER'S CO.: Louisville, Ky., 16, week, Cincinnati 23, week, Chicago 30, week.
CATTLE KING CO.: Montreal 16, week, Toronto 23, week, Chicago 30, week.
DION BOUCICAULT: Chicago 16, two weeks.
DENMAN THOMPSON CO.: N. Y. City Jan. 10-June 4.
DEVIL'S AUCTION: St. Paul 16, week, Omaha 23-4.
DREAMS CO.: Philadelphia 23, week.
DRAPER'S UNCLE TOM CO.: Pittsburg 16, week, Cleveland 23, week.
DELL KNOTT: Montgomery, Ala., 23, week, Mobile 30, week.
DAN SULLY'S CORNER GROCERY CO.: Council Bluffs, Ia., 19, Omaha, Neb., 20-1, Lincoln 23, Hastings 24-5, Grand Island 26, Cheyenne 27-8. Salt Lake 30-1, Sacramento June 3-4, Los Angeles 6, week, San Francisco 13, two weeks.
DALY'S CO.: Boston 16, two weeks.
EDWIN ARDEN: Springfield. Mass., 16, week, N. Y. City 30, week.
EVANGELINE CO.: Boston May 2, four weeks.
EDWIN MAYO: Dayton, O., 20-1, Lafayette, Ind., 24, Greencastle 25, Vincennes 26, Terre Haute 27-8, Indianapolis 30, week.
EDWIN STUART CO.: Winona, Minn, 23, week, Chippewa Falls, Wis., 30, week.
EZRA KENDALL: Baltimore 16, week.
ELIZA LOGAN: Long Branch 16, week.
EUNICE GOODRICH: Hannibal, Mo., 16, week, Streator, Ill., 23, week, Joliet 30, week.
E. T. STETSON: Topeka, Kas., 23, week, Lawrence 30, week, Council Bluffs, Ia., June 6.
FELIX VINCENT COMEDY CO.: Sterling, Ill., 16, week, Chicago 23, week.
FRED. WARDE: Oakland, Cal., 16, week, Portland, Ore., June 6, week.
FANTASMA: Haverhill, Mass., 19-20.
FLORENCE BINDLEY: Baltimore 16, week, Syracuse 23, week, Toronto 30, week, Buffalo June 6, week, Rochester 13, week.
FRED BRYTON: Hartford 19-21, N. Y. City 23, week.
FRANCES BISHOP: Wilmington, Del., 23, week.
FELTON-CONNIER CO.: Jacksonville 16, week, Decatur 23, week.
FISHER-HASSAN CO.: Albany 16, week.
GOLDEN GIANT CO: Philadelphia 23, week, N. Y. City 30, three weeks.
GLOBE THEATRE CO.: Wilkesbarre, Pa., 16, week, Scranton 23, week.
GRAHAM EARLE CO.: North Manchester, Ind., 16, week, La Porte 23, week.
GRISMER-DAVIES CO.: Oakland, Cal., 16., week.
HARRIGAN'S PARK THEATRE CO.: Brooklyn May 2, four weeks, Philadelphia 30, week.
HENRY E. DIXEY: N. Y. City May 2, four weeks.
HELD BY THE ENEMY: Salem, Mass., 19.
HENRY CHANFRAU: N. Y. City June 20, two weeks.
HELENE ADELL: Olean, N. Y., 16, week, Warren, Pa., 23, week, Erie 30, week, Jamestown, N. Y., June 6, week, Lockport 13, week.
HUNTLEY-GILBERT CO.: Chattanooga, Tenn., 23, week.
IVY LEAF CO.: Kingston, Ont., 19-20, Hamilton 23-4, London 25, Port Huron 26, E. Saginaw, Mich., 27, Bay City 28.
IDA LEWIS: Allentown, Pa., 19-21, Tamaqua 23-5, Mahanoy City 26-8.
JOSEPH MURPHY: N. Y. City. 16, week, Fall River, Mass., 23, Lynn 24, Lawrence 25, Haverhill 26, Taunton 27, Brockton 28.
JIM THE PENMAN CO.: Boston 9, two weeks.
JONES-MONTAGUE (Si Perkins) CO.: Baldwinsville N. Y., 19, Cortland 20, Binghamton 21.
JEFFREYS LEWIS: Chicago, 16, two weeks, Milwaukee 29-31.
JARVIS SECTON CO.: Syracuse 16, week.
JOHN DIGNAM: Cleveland 16, week.
KATE CASTLETON: Leadville 17-19, Pueblo 20-1.
KITTIE RHOADES. Pittston, Pa., 23, week.
LILIAN OLCOTT: N. Y. City 16, week.
LILLIAN LEWIS: Englewood, Ill., June 20, Pullman 21-2.
LIZZIE EVANS: Baltimore 23-8, Providence 30, week.
LEWIS MORRISON CO.: Victoria, B. C., 16, week, Los Angeles, Cal., 30, week.
LITTLE'S WORLD: Chicago 16, week.
LOUIS HARRISON: Portland, Ore., 16, week.
LIGHTS O' LONDON: Concord, N. H., 18-19, Dover 20, Amesbury, Mass., 21, Salem 23.
LAWRENCE BARRETT: N. Y. City May 2, four weeks.
LOTTIE CHURCH: Pittsburg 16, week, Philadelphia 23, week, New Haven 30-June 1, Hartford 2-4.
LIZZIE MAY ULMER: Marlboro, Mass., 23, Hudson 24, Waltham 25, Salem 26, Lowell 27, Lynn 28, Worcester 30-June 1, New Haven 2-4, Boston 6, two weeks.
LOUISE POMEROY: St. Louis 16, week.
MINNIE MADDERN: Plattsmouth 19 Council Bluffs, Ia., 20, Chicago 23, week.
MRS. LANGTRY: Detroit 18-19, Milwaukee 20-1, Minneapolis 26-8.
MARGARET MATHER: Gloversville, N. Y., 19, Herkimer 20, Auburn 21, Lyons 23, Batavia 24, Canandaigua 25, Binghamton 26, Cortland 27, Ithaca 28.
MME. MODJESKA: Chicago May 2, four weeks, Minneapolis 30-June 1, St. Paul 2-4.
MME. JANAUSCHEK: Waltham, Mass., 21, Lynn 26.
MME. JANISH: Los Angeles, Cal., 23, week, San Francisco, 30, two weeks.
MONROE-RICE CO.: N. Y. City, 16, week.
McDOWELL COMEDY CO.: St. Louis 16. week.
MARY HAMILTON: Winnipeg 16, week. Port Arthur 23.
MURRAY AND MURPHY: Chicago 16, week.
MAUDE BANKS: Brockton, Mass., 17-19.
MAGGIE HAROLD: Warren, Pa., 16, week, Bradford 23, week, Olean, N. Y., 30, week, Hornellsville June 6, week.
N. C. GOODWIN: Brooklyn 16, week, N. Y. City 23, week, Boston 30, week.
ONLY A FARMER'S DAUGHTER CO.: Chicago 16, week.
ON THE RIO GRANDE: Holyoke, Mass., 25. Worcester 26 8, N. Y. City 30, week.
PAULINE MARKHAM: Norfolk, Va., 16, week.
PECK'S BAD BOY CO.: Northampton, Mass.. June 8.
PATTI ROSA: Philadelphia 16, week.
P. F. BAKER: Cleveland 16, week, Buffalo 23. week, Rochester 30, week, Syracuse June 6, week. N. Y. City 13. week.
PRIVATE SECRETARY CO. Philadelphia 16, week.
RHEA: Bismarck, Dak., 19, Miles City, Mont., 20-1, Butte City 23. week, Portland 30, week.
RICHARD MANSFIELD: Boston April 25, three weeks, N. Y. City 30.
RAG BABY CO.: San Francisco 9, three weeks, Oakland 30-1, San Jose June 1, Sacramento 2, Denver 6, week.
ROLAND REED: Golden, Col., 19, Central City 20, Georgetown 21, Denver 23, week, Leadville 30-June 1, Pueblo 2-3, Colorado Springs 4, Omaha, Neb., 13.
ROBSON AND CRANE: Toronto 16, week.
ROSINA VOKES CO.: Philadelphia 16, two weeks.
ROSE COGHLAN: Harlem 16, week, Brooklyn 23, week, N. Y. City 30, week.
ROMANY RYE CO.: Chicago 16, week.
RING OF IRON CO.: Buffalo 16, week, Troy 23, week.
SARAH BERNHARDT: San Francisco 16, two weeks, Denver June 2-4, Des Moines, Ia., 6, Davenport 7, Milwaukee 9
STRANGLERS OF PARIS: Chattanooga, Tenn., 18-19, Dalton, Ga., 20, Spartanburg, S. C., 23, Charlotte, N. C., 24, Danville, Va., 25, Lynchburg 26, Norfolk 27-8.
SILVER KING CO.: Brooklyn, E. D., 16, week.
SHADOW DETECTIVE CO.: Brooklyn 23, week.
STREETS OF NEW YORK: Elmira, N. Y., 18-19, Easton, Pa., 20, Trenton, N. J., 21, Newark 23, week.
STUART'S THEATRE CO.: Lacrosse, Wis., 16, week, Winona 23, week, Chippewa Falls 30, week.
SHEEHAN AND COYNE CO.: Kansas City 16, week.
T. W. KEENE: Pittsburg 16, week.
T. J. FARRON: Detroit 19-21, Chatham, Ont., 23, St. Thomas 24, London 25, Belleville 26, Ottawa 27-8.
TWO JOHNS: Steubenville, O., 19, Urichsville 20, Wheeling, W. Va., 21.
TONY HART: Jersey City 19-21, Boston 23, week.
TAVERNIER CO.: Kalamazoo, Mich., 16, week, Marshall 23, week.
TRELEGAN-SEWARD CO.: Elmira 16, week, Hornellsville 23, week, Wellsville 30-1.
UNDER THE GASLIGHT CO. (Turner's): Louisville 16, week, Wheeling, W. Va., 23-5, Reading, Pa., 26-8, N. Y. City 30, week, Boston June 6, week.
UNDER THE LASH CO.: Philadelphia 16, week.
ULLIE AKERSTROM: Norwich, Ct., 16, week, Worcester, Mass., 23, week, Taunton 30, week, Fitchburg June 6, week.
WALLACK'S CO.: N. Y. City 16, two weeks.
WAITE COMEDY CO.: Findlay, O.. 16, week, Kalamazoo Mich., 23. week, Elkhart, Ind., 30, week.
WILBER DRAMATIC CO.: Canton. O., 16, week.
W. J. SCANLAN: Hartford, Ct., 20-21.
WE, US & CO.: Chicago 16, week.
ZOZO CO: Utica, N. Y., 19, Amsterdam 20, Schenectady 21.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Allentown, Pa., 17, week, Lancaster 23. week, Pottsville 30, week.
ALPINE CHOIR: Burlington, Vt., 21, Northampton, Mass., 26.
ANDERSON'S LADIES' QUARTETTE: Mansfield, O., 20, Coshocton 21, Canton 23, Massillon 24.
BOSTON PINAFORE CO.: Adams, Mass., 20.
BENNETT-MOULTON OPERA CO.: Erie, Pa., 16, week.
BENSBERG OPERA CO.: Cedar Falls, Ia., 19, Manchester 20, Davenport 23, Muscatine 24, Burlington 25, Fort Madison 26, Mount Pleasant 27, Ottumwa 28.
BENNETT-MOULTON OPERA CO.: New Britain, Ct., 16, week.
BENNETT OPERA CO.: Mt. Vernon, O., 23, Mansfield 24-5, Massillon 27-8.
BOSTON STAR CONCERT CO.: Worcester, Mass., 19.
CARLETON OPERA CO.: Minneapolis 16, week, Duluth 23 5, Winona 26, Lacrosse 27-8, Milwaukee 30, week, Buffalo June 6, week.
DUFF'S OPERA CO.: N. Y. City April 11—indefinite.
GILMORE'S BAND: Wheeling, W. Va., 19, Pittsburg 20-1, Lancaster, Pa., 23, York 24, Hinkley 25, Scranton 26, Wilkesbarre 27, Reading 28.
GOLDEN OPERA CO.: Bay City, Mich., 16, week. E. Saginaw 23, week, Flint 30, week, Port Huron June 6, week.
HAMERSLY OPERA CO.: Staunton, Va., 16, week, Portsmouth, O., 23, week.
KIMBALL OPERA CO.: Binghamton, N. Y., 16, week Rochester 23, week.
LEWIS OPERA CO.: Morgantown, W. Va., 18-19.
LITTLE TYCOON CO: Providence 16, week.
MONTAGUE-TURNER CO.: Rochester 19-21, London, Ont., 23-4, Lockport, N. Y., 25, Albion 26.
McCAULL'S SUMMER CO: Baltimore May 2. eight weeks.
NATIONAL OPERA CO.: Kansas City 23-4, St. Louis 25-31, Louisville June 1-4. Minneapolis and St. Paul 6, week, N. Y. City 20.
NOSS FAMILY: Laurel, Del., 19, Dover 20, Harrington 21.
ROCK BAND: Kenton, O., 19, Lima 20.
STARR OPERA CO.: Brooklyn—indefinite season.
STETSON'S OPERA CO.: Boston April 11, six weeks.
STETSON'S OPERA CO. NO. 2: Hamilton, Ont., 20-1.
TEMPLETON CO.: Jersey City 19-21.
WILBUR OPERA CO.: Rochester 16, week, Cleveland 23, three weeks.

MINSTREL COMPANIES.

BAIRD'S: Portland, Ore., June 13.
DANIELS': Wilmington, Del., 19-21, Washington 23, week.
DOCKSTADER'S: Philadelphia 16, week, Brooklyn 23, week, Washington 30, week.
HAVERLY'S: Lancaster, Pa., 19, Reading 20, Harrisburg 21, Pittsburg 23, week, Chicago 30, three weeks.
HICKS': Hartford, Ct., 19-21, N. Y. City 23, week.
McNISH, JOHNSON AND SLAVIN'S: Winona, Minn., 19, Stillwater 20, Duluth 21, Minneapolis 23-5, St. Paul 26-8.

VARIETY COMPANIES.

ALL-STAR SPECIALTY CO.: Frankfort, Ind., 21, Lebanon 23. Muncie 24, Greencastle 25, Columbus 26, Seymour 27, Louisville 30, week, Cincinnati June 6, week, Evansville 13, week.
AUSTRALIAN NOVELTY CO.: Hoboken 16, week, New Haven 23, week.
ANDY HUGHES' CO.: Troy 16, week.
BEANE-GILDAY CO.: Evansville, Ind., 16, week.
CALLAN-HALEY CO.: Baltimore 16, week.
DELEVAN'S PAVILION: Bridgeport, Ct., 16, week.
GUS HILL'S CO.: Boston 16, week, N. Y. City 23, two weeks.
HALLEN-HART CO.: Denver 16, week, Kansas City 23, week, Chicago 30, week.
IDA SIDDONS: Philadelphia 16, week, N. Y. City 23, two weeks.
KELLY-MURPHY CO.: Chicago 16, week.
LILLY CLAY'S CO.: Chicago 16. two weeks, Newark 30, week, N. Y. City June 6, two weeks.

LESTER AND ALLEN: Wilmington, Del., 16, week.
LILLY HALL'S Co.: Brooklyn, E. D., 16, week.
MARINELLI Co.: St. Louis 16, week, Philadelphia 23 week.
MIACO'S Co: Newark 16, week.
MAY ADAMS' Co.: Pittsburg 16, week.
PAT ROONEY: New Haven 19, Danbury 20, S. Norwalk 21.
RENTZ-SANTLEY Co.: N. Y. City 16, week.
REILLY-WOOD Co.: St. Louis 16, week.
SPARKS BROTHERS: Union City, Pa., 20, Corry 21, Warren 24.
SID C. FRANCE: Jackson, Mich., 18 19.
TONY PASTOR'S OWN Co: Paterson 19, Poughkeepsie 20, Utica, 21, Niagara Falls 25.

MISCELLANEOUS.

AZTEC FAIR: Wilmington, Del., 18, week.
BRISTOL'S EQUESCURRICULUM: Lyons, N. Y., 19-20, Seneca Falls 23-5, Malone 30 June 1.
BALADREGA: Keene, N. H., 19-20.
CROCKER'S HORSES: Columbus, O., 16, week.
HERRMANN: Boston 16, week.
KELLAR: Washington 9, two weeks, Philadelphia 23, week, Boston 30, week.
TONY DENIER Co.: Chicago 16, week.
TAYLOR'S WONDERS: Montreal 16, week.

CIRCUSES.

ADAM FOREPAUGH'S: Chicago 16, week, Battle Creek, Mich., 24, Allegany 25, Grands Rapids 26, Ionia 27, Lansing 28, Detroit 30, Pontiac 31, Port Huron June 1, Flint 2, Bay City 3, E. Saginaw 4, Muskegon 6, Big Rapids 7, St. Louis 8, Oswego 9, Ann Arbor 10, Toledo 11.
BARRETT'S: E. St. Louis, Mo., 23, Washington 24, Jefferson City 25, Sedalia 26, Independence 27, Kansas City 28, Topeka, Kas., 30, Lawrence 31, Ottawa June 1, Chanute 2.
BARNUM'S: Sunbury, Pa., 19, Scranton 20, Wilkesbarre 21, Shenendoah 22, Paterson, N. J., 30.
BURK'S: Detroit 16, week.
BURR ROBBINS': Sterling, Ill., 20, Morrison 21, Clinton 23.
DORIS': Youngstown, O., 19, Meadville, Pa., 23, Bradford 26, Olean, N. Y., 27.
F. A. ROBBINS': Norwalk, Ct., 20, Birmingham 21, Meriden 23, New Britain 24, Danielsonville 25, Westboro, Mass., 26, Natick 27, Milford 28, Franklin 30, Attleboro 31, Plymouth June 1, Quincy 2, Stoughton 3, Clinton 4.
IRWIN'S: Syracuse 16, week, Utica 23, week, Schenectady 30-June 1, Cohoes 2-4, Albany 16, week.
MILLER-STOWE: Newcastle, Pa., 20-1, Meadville 23-6.
RINGLING'S: Fond du Lac, Wis., 23.
SELLS BROTHERS': Alpena, Mich., 21.
SOLOMON'S WILD WEST: Foxboro, Mass., 25-6, Walpole 27-8, Dedham 30, week.
SCRIBNER'S: Pittsburg 16, week.
WALLACE'S: Logan, O., 19, Nelsonville 20, Athens 21, Corning 23, Basil 24, Mt. Gilead 25, Bucyrus 26, Massillon 28, New Philadelphia 30, Leetonia 31, Beaver Falls, Pa., June 1.

More About Play-Pirates.

THE MIRROR'S crusade against play-piracy is bearing good fruit. In several cases the presentation of copyrighted plays has been estopped through this agency. Local managers are beginning to wake up, and many of them are making careful inquiry into the list of plays to be presented by small companies making great pretensions as to repertoire, but giving no clue as to the identity of their dramas. Local managers, too, have in several instances helped owners of plays in their fight for protection. Some correspondents, in their zeal, write that "ten-cent companies have been a curse," etc. This is a matter of opinion. In this crusade THE MIRROR deals only with play-pirates. They sail under the cover of laws that are not easy to enforce. They are well aware that authors and owners of stolen plays shrink at the expense of following them up, and that thus, in the greater number of cases, they are enabled to go scot free. THE MIRROR has begun a warfare against play-thievery that it intends to keep up—to keep up in the interest of the profession at large, and in the interest of no particular class. Not one of these pirates has interposed a plea in extenuation of his offence, and THE MIRROR has not dealt with him more severely than deserved. For small gains the pirate depreciates the value of good plays. In most cases he gives inferior performances of these plays. Much clap trap is used to mislead the public into the belief that he presents the plays by authority of the authors or owners. The innocent public (in the smaller towns) are drawn to the performance in the belief that they are seeing a simon-pure production. The local management and the press—especially the press, for without the press the management is powerless—aid in the deception. If the press throughout the country would come to the assistance of managers and playwrights, play-piracy could not exist, except in a very mild form. The public, once properly informed, would reject the base metal offered it in the shape of pure coin, and the more pretentious pirate craft would be the first to suffer, leaving the riff raff to perish by degrees, growing still smaller and beautifully less.

The Black Crook is the property of the Kiralfys. Frost has settled upon it, but it is nevertheless a valuable property. Even when farmed out it is valuable. Messrs. Ferguson and Meritt are the managers of the Howard Opera House, Malone, N. Y. One T. C. Howard claimed to be the manager of The Black Crook and applied for a date. The managers were suspicious and refused to book. Howard secured a concert-hall and proceeded to bill the town, using the Kiralfys' paper. Ferguson and Meritt received a despatch from the Kiralfys informing them that Howard had no right to the play, and asked their assistance in stopping the performance. An injunction was secured, the local managers signing the bond. The pirate was foiled, put on a nondescript variety performance, and the audience was small and disgusted. To vent his spite, Howard came out between acts and slated Ferguson and Meritt and the Howard Opera House. It was free advertising for the latter, and the audience howled in derision at the efforts of the speaker, whose powers of oratory did not reach into great flights, but in vulgarity and invective was of the earth earthy. Messrs. Ferguson and Meritt are to be commended for their course, and should be remembered by responsible travelling managers who have a date to spare up their way.

Ah there, Eliza Logan! You surely are not one of the sisters, although bearing the name. But you are a 10-20-30 You have an imposing repertoire—some fourteen plays. Put a mark to your credit, light though it be: only three of your plays are stolen—My Mother-in-Law, Hazel Kirke and Two Orphans. You are at present infecting, or infesting, Northern Jersey What a lot of press notices you have! Your Factory Girl is simply All That Glitters is Not Gold—anybody can use it, as the title is only changed to catch rustic gudgeons. Fred. S Mordaunt, the Long Branch manager, writes: "Should they attempt to play Hazel Kirke I will at once notify A. M. Palmer by wire. These play-pirates should be exterminated. I will contribute fifty dollars toward the arrest and conviction of any of these thieves I am ready to send THE MIRROR my cheque."

Recently the Trelegan-Seward company sent on its dates ahead to THE MIRROR in great shape. All this week the company appears at the Madison Avenue Theatre, Elmira, N. Y., and Hazel Kirke is on the little list. Our correspondent there asks whether they have rights in the play. None whatever. It is the property of the Madison Square Theatre. Let all correspondents follow the example of Mr. Potter, our Elmira representative, and consult THE MIRROR. In this way a good deal of play-piracy could be unearthed.

Cora Van Tassel and her manager continue their depredations on the Atlantic seaboard. A random correspondent, late of the Alone in London company, writes from Charleston, S. C., under date of May 13: "The steamer *Delaware*, on which I am a passenger, put in here to-day on our way to Florida. I inclose a programme of the Cora Van Tassel company. Here are three copyrighted plays, with 'What the press says,' etc. She owns no more right to them than I own a right in THE MIRROR." The plays referred to are Little Detective, Hazel Kirke, M'liss, Under the Gaslight, Esmeralda, etc. And 10-20-30 is announced as the "potent lever that moves the world."

Writes a correspondent from Richmond, Va.: "Pardon the liberty. Your strenuous efforts to suppress play-piracy prompt me to make known the boldness of a would-be dramatic company playing at the Pavilion Theatre, our ten-cent house. During the week the Meyer-Thorne company has presented Rip Van Winkle and Mountain Pink. Last week Carrie Stanley tried to present Monte Cristo."

The Edwin Stuart company has played two consecutive weeks in Racine, Wis.—all alone in Racine. The modest Stuart is a star, and Lilah Stuart is his Rib, and together they roast play-owners. Lines from the bills: "Will be produced the great New York Madison Square Theatre success, in four acts, entitled May Blossom;" "Celebrated five-act drama of modern times, Silver King;" "We call especial attention to the magnificent scenery of the great Madison Square success, May Blossom," etc.

Gossip of the Town.

Charles Frohman left on Friday for San Francisco. He will return in about three weeks.

Frank B. Murtha will give his regular Windsor Theatre Excursion up the Hudson to West Point next Sunday,

A new play by Clinton Stuart, entitled Fair Fame, will be given at a special matinee next Tuesday afternoon at the Madison Square Theatre.

Al Hayman leaves San Francisco for this city on June 1, immediately after the first representation on the Pacific coast of Held by the Enemy.

Louis Waldron, formerly advertising agent of the Windsor Theatre, has been engaged by J. W. Hamilton for the Summer season at Staten Island.

The Park Theatre at Jacksonville, Florida, was burned to the ground on Saturday last. The loss is $14 000, while the building was insured for but $4 000.

Negotiations are pending between Gus Mortimer and Al Hayman which will probably result in Louis James and Marie Wainwright playing an engagement of four weeks at the Baldwin Theatre, San Francisco, next season.

George Dunlap, who was formerly associated with the McCaull Opera companies, is organizing a troupe to be known as the Dunlap Opera company to present Indiana and The Black Hussar in territory not interfering with McCaull.

The Bartram and Burbidge Comedy company, which goes out next season in A Night Off, has hit upon a new method to circumvent the action of the Inter-State Commerce law, and at the same time present their comedy with handsome settings. All of the scenes of the play take place in drawing-rooms, and for these the organization will carry handsome tapestry curtains, with rings and poles complete. Although these do not weigh more than fifty pounds altogether, they are sufficient to make several very effective and pretty scenes.

Charles Gayler has just finished two acts of his new play for the Florences. His work was read on Saturday last to Mrs. Florence, who declared it the funniest piece that they had ever had, and avowed her belief that it would make the greatest success of any comedy in years. W. J. Florence will sail from Europe for this country on May 28 There is no truth whatever, according to Mr. Florence's representative in this city, in the report that Harry Miner will manage the couple next season. They will remain, as usual, under their own management.

Instead of three opera companies on the road next season, John A. McCaull will have but one, and for this he has already engaged De Wolf Hoffer, Digby Bell, Mme. Cottrelly, Laura Joyce, Harry McDonough, Edwin Hoff, Annie Meyers, Alfred Klein, J. De Angelis, Hubert Wilke, Harry Cripps and Josephine Knapp. Signor De Novellis will be musical conductor. The season at Wallack's closes on Oct. 10, and but five cities are to be visited next season—Philadelphia, New York, Chicago, Brooklyn and Boston, returning to Wallack's during the Summer of 1888 Revivals of Boccaccio and Fatinitza will be a feature.

Frank A. Cole has organized a company of comedians and vocalists for a Summer season at the Sans Souci Gardens, Providence, opening the second week in June. During the season there will be produced an adaptation of the farce-comedy, Baby, and an entirely new and farcical and musical comedy on the order of The Old Homestead, by H. A. Du Souchet, entitled Topsy Turvy. Our Boys will also be given. The company will include the following: Edward Warren, Owen Westford, William Dell, H. D. Byers, Lester Victor, Harry Elfers, Marie Mulock, Susie Russell, Anna Bishop and Charline Weidman.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

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1887—LONE STAR CIRCUIT—1888

Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Bryan, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.
First-class attractions wishing dates apply at once to
H. GREENWALL & SON,
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(Until May 1, after that time H. S. Taylor, 23 E. 14th St., New York City). Season of 1886-87 has been one of the best Texas has ever had. All good companies played to capacity of houses
TEXAS IS BOOMING!

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BUTLER OPERA HOUSE.
Now booking first-class attractions for seasons 1887-88. Special attractions wanted for weeks of Sept. 12 and Dec. 26. For time and terms address
I. J. McCANDLESS, Manager.

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NEW OPERA HOUSE.
Just completed. All new scenery. Ground floor. Seating capacity 900; opera chairs. Stage 36x60. Ample dressing-rooms. Three working traps Open March 17, 1887. Population and vicinity, 9,000. Only first-class attractions wanted Address KORTZ, LAMPMAN & CO., or H. S. Taylor, 23 E. 14th street, New York.

DANVILLE, VA.
ACADEMY OF MUSIC.
This beautiful house elaborately finished in frescoing and ornamental painting and supplied with scenery from the studio of Sosman and Landis, sufficient for most any play; having 956 seats, of Kane's latest improved folding chairs; desires to book first-class companies on percentage. Dates open after April 1. Address
J. M. NEAL,
President Academy of Music, Danville, Va

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. W. WILLEFORD, Manager.

FORT WORTH, TEXAS.
FORT WORTH OPERA HOUSE.
Population 30,000. Seating capacity 1,200.
THE BEST SHOW TOWN IN THE STATE.
Managers of first-class attractions desiring dates and terms will please apply direct to
GEORGE H. DASHWOOD, Manager.

HENDERSON TEX,
PETTY'S OPERA HOUSE,
Is open for engagements for 1887-88. The fittings and furniture new and complete. Capacity, 350 seating. Population, 2,500. First-class entertainments well patronized. Will rent or share with first-class companies.
F. W. PETTY, Proprietor.

HUNTSVILLE, TEXAS.
HENRY OPERA HOUSE.
Seats 500. Share or rent. JOHN HENRY, Manager.

LARNED, KANSAS. New Opera House.
Seating capacity 800. Has all the appointments of a first-class theatre. Midway between Kansas City and Denver. One night saved by stopping. Wanted—best attractions only. MARTIN & FREELAND, Mgrs.

MALONE, N. Y.
HOWARD OPERA HOUSE.
FERGUSON & MERITT.....Lessees and Managers.
THE ONLY FIRST-CLASS THEATRE IN TOWN.
FULL STOCK OF SCENERY!
FOLDING OPERA CHAIRS!
EVERYTHING COMPLETE!
NOW BOOKING FOR SEASON OF 1887-8.
WARNING!
Managers desiring time will please address all communications in full as above, otherwise, by a recent ruling of the P. O. Department, all mail matter will be sent to the Dead-Letter Office.

MT. CLEMENS, MICH.
STANDARD OPERA HOUSE.
JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population, 5,000; transient, 500 to 2,000; size of house, 60x22; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs
ONLY OPERA HOUSE IN CITY.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
JOHN R. TRUFANT, Mt. Clemens. Mich.

MOUNT VERNON, OHIO. Woodward Opera House. Open time in April and May. Opera, Comedy or Minstrel. Now booking for season 1887-88. Rent or share. L. G. HUNT, Mgr.

NORTH EAST, ERIE CO., PA.
SHORT'S OPERA HOUSE.
Just completed; seats 750; folding chairs; lighted and heated by gas; full set scenery. Population in radius of one mile 4,000. Wanted, good attractions once a week.
T. W. McCREARY, Manager.

OSKALOOSA, IOWA.
MASONIC OPERA HOUSE.
BEECHLER AND EMERICK.....Managers.
On ground floor. This house, burned Dec. 21, 1886, will be entirely remodeled and completed early in August, and will be first-class in all its appointments. Stage 35x60; 8 dressing-rooms. Seating 1,003; 4 boxes. Electric light; steam heat. None but first-class attractions played. For open time address H. S. Taylor, 23 E. 14th street, New York, or G. N. Beechler, 122 E. 1st ave., Oskaloosa, Ia.

OSHKOSH, WIS.
THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect Oshkosh is the second city in the State. Only first-class attactions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis H. B. JACKSON.

PHILADELPHIA, PA. First-class Board and rooms, $1 to $1.25. Fires and bath-room.
Mrs. A. S. MORGAN, 251 S. 8th street.

ROCHESTER, MINNESOTA.
PALACE OPERA HOUSE.
Ground floor. Seats 800. GEO. W. ROOT, Mgr.

SHAMOKIN, PA. Population 22,000.
G. A. R OPERA HOUSE.
This house, built by the Grand Army, will be completed Sept. 20. Will seat 1,400, with standing-room for 500 more. Improved opera-chairs. Twenty complete sets scenery. Stage 65x40; opening 36 feet in width. Steam heat; electric light. First-class companies will be played on shares only. Address J. F. OSLER, Manager.
Or H. S. TAYLOR, 23 East 14th street, New York.

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NOT A CIRCUIT.
But an association of managers to secure first-class attractions and see that they are patronized. Composed of the best territory West of the Missouri River, including towns from four to twenty-five thousand inhabitants, taking in such well-known towns as Newton, Wichita, Wellington, Caldwell, Harper, Arkansas City, Kingman, Hutchinson, Dodge and Garden City, and many more, all of which will draw more money than any equal number of houses in the State.
EVERYTHING IN KANSAS BOOMING
and the show business is following suit. All first-class attractions are playing to big business, notwithstanding all reports to the contrary. Every company's interests guarded and no towns will book more attractions than can be played with profit to the companies. Terms liberal. Have still some open time left for this season, and ready to book first-class attractions for next season. No show booked at 10, 20 and 30 cents. Short jumps and the best route to Denver or the Pacific Coast are some of our advantages.
Address all communications to
JOS. B. W. JOHNSTON, Newton, Kas.

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HALE'S OPERA HOUSE,
HALE & EMERY.....Managers
Seating capacity, 1,000. House heated by steam and lighted by gas. Everything new, with all modern conveniences. Will open August 20. Now booking first-class companies for season '87-'88.
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First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager Royal Oak, Talbot Co., Md.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

WAPAKONETA, OHIO First-class attractions wanted for Timmermeister's New Opera House. Play one attraction a week. Good show town Seating capacity 800. Population 5,000 Centre of Anglaize Co. Oil Field. WILL. TIMMERMEISTER, Manager.

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Re-engaged with Joseph Murphy, season 1886-7.

BOSTON COMEDY CO., H. Price Webber, manager. Eleventh season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

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London News and Gossip.

LONDON, April 28.

The American Exhibition, which opens at West Brompton next Monday morning, threatens to be a very big thing of its kind. Considerable energy is being shown by the executive in pushing forward the work of preparation, and armies of laborers have for the past three weeks been working night and day—Sundays included—but very much yet remains to be done before all is ready. Many of us who have visited the works while in progress have been struck all of a heap with admiration at the ingenious way in which old railway metals have been utilized in support of the enormous roof and in its construction generally. Perhaps this notion is not altogether a new one on your side of the Big Drink, but it is novel enough here to make us sit up and cuss mildly for not having thought of it before. But some of *our* peculiarities have doubtless no less astonished the Exhibition executive. T. Gilmer Speed, their secretary, informed me that no end of people in this country seem under the impression that the American Exhibition is a sort of appanage of Buffalo Bill's Wild West—an idea which is calculated to make American exhibitors sit up and snort with a freedom which can be better imagined than described. I dare say before all is over there will be considerable outcry among British manufacturers, and yet another agitation for the revival of Protectionist principles; for there can be no manner of doubt that this Exhibition, consisting wholly and solely of articles of American manufacture—all of which are admitted into these islands duty free—will flood our markets with American products, the producers of which, having already, by reason of protective tariffs, knocked our manufacturers out of American markets, will, now, carrying the war with additional vigor into the enemy's country, undersell him on his own ground.

* * *

This consideration is, however, scarcely an item of theatrical gossip, and not being myself a manufacturer, but a consumer whose object ever is to buy in the cheapest market, I confess that I am selfish enough and unpatriotic enough to let it trouble me little, though all the same I have a hazy notion that there isn't much fair play going around in this connection, anyhow.

* * *

My purpose in starting this subject was to say something about the Wild West. Whether the exhibition is a side-show devised by the Honorable William Cody, or vice versa, there can be no doubt that Cody and company will prove of immense assistance in the matter of drawing in the British public. Practically they have now no opposition. There is no Colliseries this year to run against them, and the opting of Buffalo Bill for West Brompton instead of Addison Road has for the present, at all events, practically placed Olympia *hors de combat*. Olympia is, as I think I told you in a former letter, a magnificent building—far better suited for a show of this kind than the Madison Square Garden; and could its directors have captured the Wild Westerns for exhibition there, their stock would have been at a big premium at once. That they didn't capture was not their fault. Up to within a fortnight of Cody's arrival statements appeared in several papers to the effect that the Wild West would, after all, go to Olympia. The story goes that the Olympia people sent out an agent to New York to make the necessary arrangements, and that this agent saw somebody who said he was Buffalo Bill's representative, and in B. B.'s name accepted a deposit as earnest that the show should come to Olympia. Whether the Olympian agent got hold of, or, rather, was got hold of, by the wrong man, I cannot say; but in the fullness of time it appeared that Buffalo Bill (who meanwhile had been offered advantageous terms by the American exhibitioners) knew nothing whatever about this transaction. Whereby the Olympians are left lamenting.

* * *

If the Wild West should not catch on here, after all, it certainly will not be for want of gilt-edged advertising. Never was a show better boomed. Within the last ten days the cowboys and the Indians have been the round of the London theatres, on free seats, which have been placed at their disposal by enterprising managers. Henry Irving courteously set the example, and the rest followed suit in due course. All these doings of course made much talk, and the stupendous posters which now stare from every boarding in the Metropolis have made more. Add to this the effect which cowboy fascinations have had upon the but too susceptible heart of West Brompton servant-galism, and you have a grand total of bold advertisement which may or may not have before been equalled in connection with a travelling show, but which certainly has never been excelled.

* * *

Apropos of cowboy fascination, I may mention that it is rumored that the Postal authorities have this week had to make special arrangements for the West Brompton district in consequence of the vast influx of Buffalo-Billy-doux which "the soft sex," mashed beyond all hope of recovery, perpetually pour in upon the Hon. William Cody and his picturesque associates.

Willie Edouin's acceptance of the inevitable with regard to Ivy at the Royalty was both plucky and praiseworthy. Instead of adopting the usual tactics and announcing that, in consequence of its phenomenal success, Ivy would at once be withdrawn, he took the straightforward course and advertised to the effect that, the public having refused to look with favor on that piece, he had resolved to at once provide them with something else. So he accordingly shut up the theatre for three nights for rehearsals, and last Thursday evening re-opened with A Tragedy, by Charles S. Fawcett. The nature of the tragical element in this work was given away in the description, which sets forth that the piece is a new and original farcical comedy in three acts. Before saying anything about the plot I will gladly chronicle the fact that its reception by the first-nighters was eminently favorable. The leading incident is not unknown to playgoers who have seen Nancy and Co. and A Night Off. A young lawyer has surreptitiously written a play, in which he is himself to perform a leading part, and the complications—which are many—relied upon to amuse the audience grow out of the way in which a misanthropic mother-in-law, and eaves-dropping quill-driver, and an over-clever detective misunderstand things and muddle them up. One effect of these misunderstandings is that the budding dramatist is accused of murder—which is, of course, the reason for the title of the piece. The reception was one long scream of laughter from start to finish. Edouin played John Philip Macready Burbage—"actor, elocutionist, and photographic artist." His rendering of this fine old and crusted barnstormer was excruciatingly funny. Alice Atherton is unfortunately too ill to play at present. Olga Brandon was cast for the part, which, under other circumstances, would probably have been allotted to Alice, and, all things considered, played it very well.

* * *

On Friday the indefatigable James Mortimer, citizen of England, France and America, and formerly editor of the London *Figaro*, when the late Louis Napoleon was its friend, brought out another play. Mortimer is always doing this sort of thing—so much so that a list of his plays and adaptations, (especially the latter) would about fill out the space you usually allot to me. Therefore I shall not attempt the list. J. M.'s best known play is Heartsease, the adaptation of La Dame aux Camelias which he did for Modjeska, and which has of late been so often played at the Olympic by Miss Grace Hawthorne.

But to return to our Mortimer. His latest venture was called The Alderman, and was based on a piece by Barriere and Capendu. In character-drawing it was strong, but in story it was weak—so weak that it will have to be revised before Mortimer tries it again with a view to drawing. Mortimer's clever little wife, Lydia Cowell, played brightly as an American girl who sets everybody right. Helen Leyton, Minnie Bell, Mrs. C. L. Carson (wife of the editor of *The Stage*) all acted well in small parts. George Barrett, William Herbert, Julian Cross and Brandon Thomas also came out well, especially the latter. His pathetic but dignified acting as a Crimean veteran fetched the house considerable.

* * *

The "new and original farcical comedy" season has set in with some severity. At a Criterion matinee on Wednesday was produced yet another piece thus described; its other title is Tea, and its author's name is given as Maurice Noel. The leading idea of Tea is a very funny one, as treated; but it is more suitable for melodrama than for comedy, farcical or otherwise. A widow lady, whose brother is a rich baronet, has some grievance against her relative with regard to money matters. The baronet is eccentric, hasty and irritable, and the widow's notion of the best way to get what she wants is to accentuate her brother's eccentricity, hastiness and irritability to such an extent that she can have him shut up in a private lunatic asylum. In order to do this she puts some "Oculus Persicus" in his tea. The peculiarity of this fancifully named drug is that it brings about just the condition of affairs which the widow wishes to arrive at without doing the victim any bodily harm; moreover, when the effects of the dose have worn off he has absolutely no recollection of the extravagances which he committed while under its influence. Some of those extravagances are very extravagant indeed; but they would take too long to describe here. It is enough to say that after the baronet has been thus operated upon in the first and second acts, in the third act the cups are changed by somebody who has discovered what the widow is up to, and she becomes the victim of her own treachery. Under the effects of "Oculus Persicus" she makes fierce and violent love to a couple of doctors whom she has invited to the house for the purpose of effectually disposing of her brother's liberty. There is an under plot of love-making between two young couples, and when the three acts have very nearly come to an end the right couples are mated, and then all ends happily.

* * *

The first and third acts of Tea are really funny, but the second is weak and inconsequent, being mainly a repetition of the first without adequate reason. Felix Morris played the eccentric baronet with quaint humor and S. Wilkinson made a great hit as an imperturbable butler, who is unmoved no matter what extravagances his master commits. Miss Ffolliott Paget was excellent as the Widow.

* * *

I am informed that the "notices" have been put up at the Haymarket, and that Man and Wife, in which Mrs. Brown Potter has failed to draw, will be deposed forthwith. Among the pieces spoken of in which Mrs. B. P. is to make another attempt at "stage elevation" are novelties by Sydney Gundy and Sir Charles Young, and the latter's morbid melodrama, Charms.

* * *

The crop of new plays for the next few weeks threatens to be unusually large, and to all, save the diligent deadhead, the outlook is full of terrors. The titles indicate a curious run on uncanny subjects. For instance, a piece, due on the 28th, probably at the Criterion, is called Uncle's Ghost. Its author, a young man by the name of W. Sapte, *Jr.*, describes it as a "psychological farce." If it should prove to be anything like a certain stirring short story by the author of "Rudder Grange," I promise to advise you thereof. Another play, now in process of nailing-up, is to be called The Skeleton. The nailing is being done by Yorke Stephens from something of Von Moser's. Sam French is understood to be interested in this osseous piece.

* * *

A new original comedy—a thing often spoken of and read about, but very seldom seen—is promised to be given at a Prince of Wales' matinee on the 17th. It is called The Widow (which isn't a very new and original title, anyway), and it has been written by A. G. Bagot, who is, or was, something in the Army, doncherknow. Some time ago the gallant playwright gave off a piece called The Rubber of Life, which was also described as a comedy, but without much reason.

* * *

For the 24th, Queen Victoria's birthday, there is announced another piece, based on the voluminous Von Moser, and called Peaceful War. This has been adapted by Sophie Scotti, a young Jewess, who some time ago made a most disastrous debut in a most dreadful play. She will have to be very good this time to wipe out the remembrance of the first offense. Miss S. has been assisted in the work of adaptation by Leopold Wagner, who has churned off several promising farces and pantomimes.

* * *

Moreover, next Tuesday we are to have two new plays at one matinee, at the Vaudeville. These are, first, The Demon, a three-act farcical comedy by Edward Rose (the adapter of Vice Versa), and After, a one-act drama by Scott Battams, who some time back wrote a clinical and surgical play called Sister Grace.

Then, on Wednesday, we are to have at a Princess' matinee the postponed Victoria Contarini, a romantic drama written for Miss Laura Villiers (daughter of Villiers of the London Pavilion), by A. W. Dubourg, who, together with Tom Taylor, wrote that excellent comedy, New Men and Old Acres. And on Thursday night three is to be produced at the Prince of Wales (where Stephenson and Cellier's comedy-opera, Dorothy, has just passed its 200th performance), a new "musical mixture" called Jubilation. This piece, in which love, jealousy and jubilee-observing are served up in about equal doses, has been written by Richard Henry (whose farce, A Happy Day, has been running merrily at the same house for over a hundred nights). The music has been supplied by Henry J. Leslie, one of the managers of the theatre, and Ivan Caryll.

* * *

Other new plays, with dates yet unbooked, and are (1) The Auctioneer, a comedy-drama by G. W. Hunt, a well-known music-hall song-writer and composer, generally called "Jingo" Hunt, because he invented the Jingoes by reason of his ditty, "We Don't Want to Fight, but, by Jingo, If We Do;" (2) The The Wizard's Daughter, adapted from Lytton's "Last of the Barons," by Athol Mayhew and Frank Stainforth. And now I must, for the present, cry "Hold, enough!"

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